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COLONIAL FURNITURE  
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WHEEL CHAIR ABOUT 1700



# COLONIAL FURNITURE IN AMERICA

BY  
LUKE VINCENT LOCKWOOD

THIRD EDITION

SUPPLEMENTARY CHAPTERS AND ONE HUNDRED AND THIRTY-SIX PLATES OF  
NEW SUBJECTS HAVE BEEN ADDED TO THIS EDITION, WHICH NOW INCLUDES  
OVER A THOUSAND ILLUSTRATIONS OF REPRESENTATIVE PIECES

VOLUME II

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**COLONIAL FURNITURE**

**Volume II**



# V I I

## C H A I R S

**I**N no article of furniture is the development of style so easily traced as in chairs, for, although they have no mouldings, handles, or other such earmarks of the period as chests of drawers, each style is distinct, and its variations through gradual changes to a later form are so marked that step by step the evolution can be traced in no uncertain manner. In order, therefore, to emphasise this development it has been thought well in this chapter to show each style in its period and carry it through its various stages until it disappears or is absorbed in a succeeding style. The result of this method will be to interfere with the chronological arrangement, but it is believed that this loss will be more than compensated for by keeping before the reader the trend of development. For, after all, a knowledge of the style brings with it a knowledge of the dates.

If chairs had all been made in a single fashion the task would have been easier, but every country village had its own chair-makers, and often they were so out of touch with the prevailing fashions that their creations formed independent variations of a style which was carried only in the memory, and this is probably the reason that we find the continuance of a style in pieces which date long after the style had become old-fashioned. The date of a chair in a pure style is not a very difficult task to determine, but when a style covers a long period one is often puzzled to know whether to place the piece early or late in that period. No unfailing rule can be given, for the form, decoration, and other elements enter into the problem, but the general proposition can be laid down, other things being equal, that the heavier the frame and the underbracing of a chair in a given style the earlier the piece.

We find chairs mentioned sparsely in the earliest inventories of New England and the South, for they were not yet in common use in England, and the idea of the chair being a seat of honour was still general. "The Gate of Language Unlocked" (sixth edition, printed at London in 1643) has the following: "The chair belongeth to the teacher, the lower seats (fourms & benches) to the learner." Forms were for many years used almost exclusively in the place of chairs, and we constantly find mention of "short form" and "long form and table" in the





Figure 402.

Dining-Hall, Christ Church, Oxford.

inventories. These forms were popular in England, and were similar to those still found in the dining-halls of some of the English colleges and schools, benches heavily supported, as shown in Figure 402, which is the dining-hall at Christ Church College, Oxford.

The short form was a short bench, sometimes called in the inventories joined stool, for the ends of the tables, and the long forms were used on the long sides, those shown in Figure 402 being all long forms. Thus we find at New York, in 1680, "a long table and 2 long formes," one apparently for each side of the table; at Providence, in 1712, occurs the following entry of furniture in the parlour: "a great table, 3 formes, a great chair and 2 cushions," a form for each side and one end, and the chair for the head of the house, with one cushion for the seat of the chair and the other for a footstool.



Figure 403.

Joined Stool or Short Form, about 1650.

Figure 403 shows a short form, the property of Mr. H. W. Erving, which is made of American oak. It is strongly built, with legs slightly raked, and the heavy stiles and bracing are mortised and tenoned and fastened with draw-bore pins in the method usually employed in oak pieces. American short forms are scarce, and the writer has never seen an American long form, although the English ones are fairly common.

In nearly all of the early inventories we find stools and joined stools commonly mentioned; thus, at Plymouth, in 1641, "2 joined stools," and in the same inventory, "4 joynted stools and 2 joined chairs," which recalls a definition in Watts's "Logick," written early in the eighteenth century: "if a chair be defined a seat, for a single person, with a back belonging to it, then a stool is a seat for a single person, without a back." We also find the expression joint or "joynt" stools, which old dictionaries define as folding three-legged stools. Thus at New York, in 1677, we find "the table in the parlor and the five joynt stools"; at Yorktown, in 1658, "3 joint stools"; at Philadelphia, in 1694, "3 old 3 legged stools." A description of such stools is given by Cowper in "The Task":

"Joint stools were then created; on three legs  
Upborne they stood; three legs upholding firm  
A massy slab."

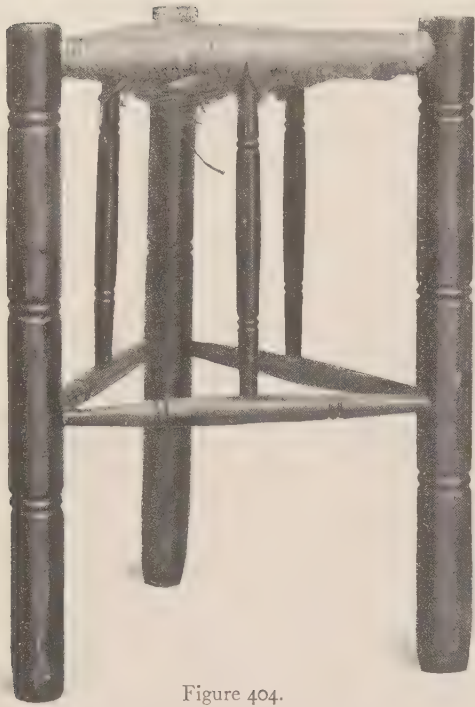


Figure 404.

Turned Three-Legged Stool, early  
seventeenth century.

Figure 404 shows an example of such a three-legged stool as was above described. The turning is in a simple early style, the only break in the surface of each leg being three beads. The stretcher between each pair of legs is joined to the seat with a spindle, and the stool has generally a very substantial yet light appearance. It is in the Bolles Collection in the Metropolitan Museum of Art.

Stools continued to be used all through the seventeenth century, and although abundantly mentioned in the inventories, they are to-day extremely rare and few are to be found in this country.

Figure 405 shows another stool such as are found among the Dutch settlers. The rail is painted and the skirt is cut in two arches with engrailed edges. In the spandrels are carved rosettes. The legs are turned in the vase fashion and the seat finished in the thumb-nail moulding. This stool is in the Bolles Collection.

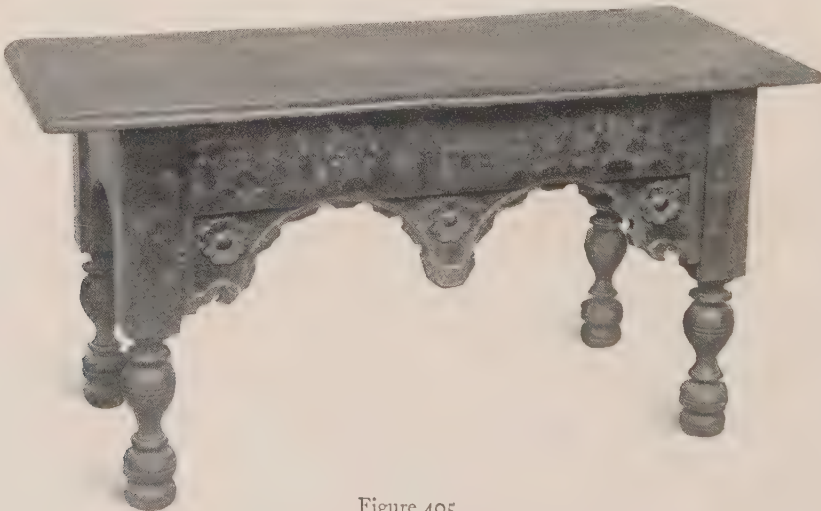


Figure 405.

Dutch Stool, about 1650.

In the American colonies down to 1650 there were two distinct styles of chairs in use, both of which had been long in use in England. They were the turned chairs and the wainscot chairs. The turned chairs are subdivided into two kinds, the spindle back and the slat back.



## TURNED SPINDLE-BACK CHAIR

The turned chairs were of simple construction. The rails were let into holes bored to receive them, mortised and tenoned, and were often held in place with draw-bore pins holding all the joints tight, thus giving the chair a solidity and strength which has resisted the ravages of time to such an extent that many specimens of the seventeenth-century chairs of this type are extant which are apparently as strong and sound in their joints as if made to-day.

These chairs were made sometimes of oak or maple, but usually, at least so far as concerns this country, of ash with hickory spindles.

The earliest turned chairs are the three-legged variety. They, of course, far antedate the settlement of America and probably were never made here, but several, notably the so-called Harvard College chair, came to this country in the early days and there is some mention of them in the inventories. They were made with two legs in front and one at the back; the back projecting the width of the front was supported from the front post by arms and by a projection of the rear leg. These chairs were called buffet or boffet chairs. In a Salem inventory of 1673 is mentioned "Three bufet chairs 12s." In the "Promptuarum Parvorum" of Galfridius, published in the sixteenth century, is the following definition: "Bofet, thre fotyde stole."

It is thought that this sort of chair is Byzantine and was introduced into Europe by the Normans and by them to England. There are not enough examples, however, surviving to enable one to draw positive conclusions.

Figure 406 shows a typical three-legged chair with two legs in front and one at the back. The rear leg extends up to and is fastened to the centre of the turned rail on the back. The back is further supported by three turned spindles extending from the rear leg to the under side of the rail and by two heavy spindles on each side extending from the ends of the rail to the front posts. There is a wooden seat, and a turned spindle strengthens the stretchers between each pair of legs.



Figure 406.

Turned Three-Legged or Boffet Chair,  
sixteenth century.



Figure 407 shows an ornate chair in this style. The three legs are very large, as are all the turnings. The rear leg only extends a short distance above the seat, instead of carrying through to the top rail, and supports a rectangular back composed of two heavy turned rails with nine bead-turned spindles. This rectangular back is strengthened by two turned supports on each side extending from the front posts, one fastening to the top rail and one to the lower rail, and the back is still further supported by three turned supports on each side running from the rear leg below the seat to the lower back rail. The legs are underbraced and between



Figure 407.

Turned Three-Legged or Boffet Chair, early  
sixteenth century.

each two legs are two spindles extending from the brace to the seat. The surfaces are ornamented with little circles in scratch carving and a large number of small projecting balls dowelled on. It would be very difficult to give a proper date to this piece, but it is probably of the late fifteenth or early sixteenth century. This and the preceding chair are in the Bolles Collection, owned by the Metropolitan Museum of Art.

Figure 408 is a very early specimen of a four-legged turned chair belonging to the Connecticut Historical Society. It is suggestive both of the preceding and succeeding styles. A peculiar feature is the apparently weak construction of the back. The back legs extend but slightly above the seat and across them is a rail

supported by braces which extend to and fasten into the extension of the front legs. From this rail arises the back which in turn is strengthened by another brace which fastens into the extension of the front legs. The underbracing is similar to that shown in the preceding figure. The back is similar to the so-called Carver type which is shown in the succeeding figure.

Figure 409 shows the type of turned chair most commonly found in this country and which seems to have remained popular throughout the seventeenth



Figure 408.

Turned Chair, late sixteenth and early seventeenth centuries.

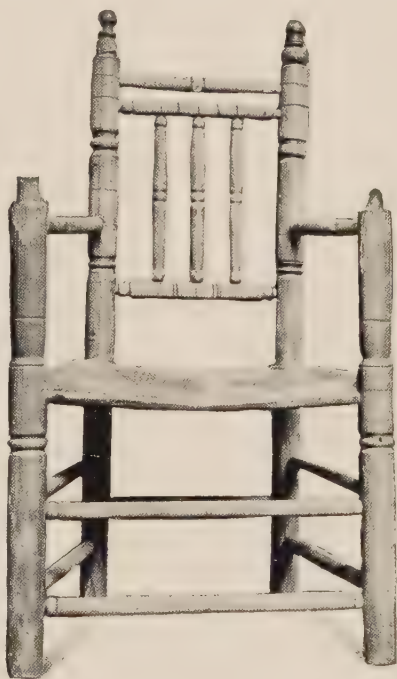


Figure 409.

Turned Chair, Carver style, first quarter seventeenth century.

century, for many specimens are found both of early and late variety. This style of chair is commonly known in this country as the Carver chair because of this specimen which is at Pilgrim Hall, Plymouth, and is said to have belonged to Governor Carver and to have been brought over by him in the *Mayflower*. They are found in large and small size and occasionally without arms. The earlier ones have heavy turned posts, the turning being very simple, while the later ones have smaller turned posts and the turning is in vase or other form. The chief characteristic of the type is the three rails and the three spindles in the back. These chairs are probably of Holland origin. They appear in the early Dutch paintings and in the interior views of the humbler homes, and were probably introduced into England from the Low Countries in the reign of Elizabeth.

A Carver chair in an unusually good state of preservation is shown in Figure 410 and is the property of Mr. George Dudley Seymour, of New Haven. The finials of the back and front legs are large balls and the line of the stiles is slightly broken with bulb turning. The construction in other respects is the same as that shown in the preceding figure.

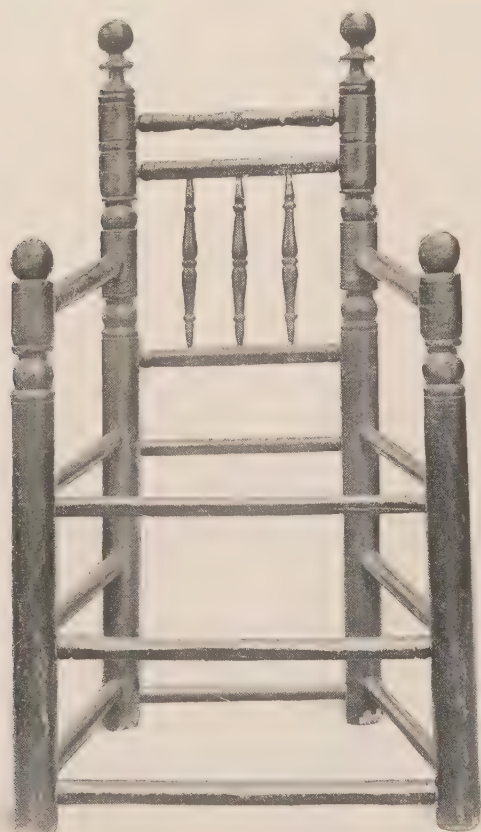


Figure 410.

Turned Chair, Carver style, about 1650.

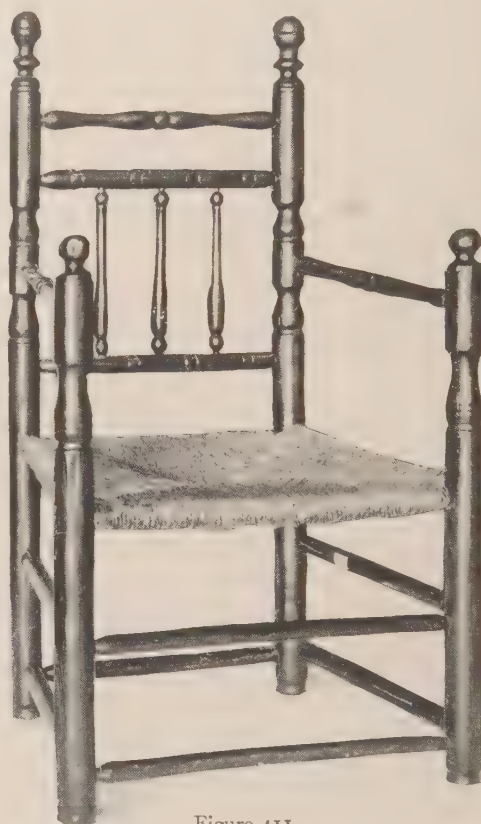


Figure 411.

Turned Chair, Carver style, 1650-1700.

A later form of the Carver chair in the possession of the writer is shown in Figure 411. The turnings are smaller and are vase-shaped and the spindles and rails are lighter. Many of these chairs are found with legs cut down and the knobs on the front post cut off, but this piece is in its original condition except that the feet are probably worn off about a quarter to one-half inch.

Figure 412 shows a side chair of the turned type under discussion. It will be seen that the turning of the knobs at the back and the three spindles are the same as those shown in the preceding figure. There is, however, but a single instead of a double rail at the top. Side chairs of this type are not at all common in this country. This chair is in the Bolles Collection at the Metropolitan Museum of Art.



Figure 413 shows another chair of Carver type which is in the Blaney Collection. The turning at the top is more elaborate and the vase-shaped turnings are more pronounced than in the preceding pieces. The three spindles in the back are also more elaborately turned, all of which point to the fact that this chair is of somewhat later date than those shown in the preceding figures.



Figure 412.

Turned Side Chair, Carver style, 1650-1700.

Figure 414 shows another chair of the Carver type, which is known as a spinning-chair. It stands high from the floor, as high as a child's high chair, but it is full size and is a side instead of an arm chair. The back is in the conventional form of the Carver chairs, but the spindles are much more elaborately turned and are in the form shown on the chair in the succeeding figure. The finials are also more intricately turned. The chair is in the possession of the writer.



Figure 414.

Spinning-Chair, Carver style, 1650-1700.

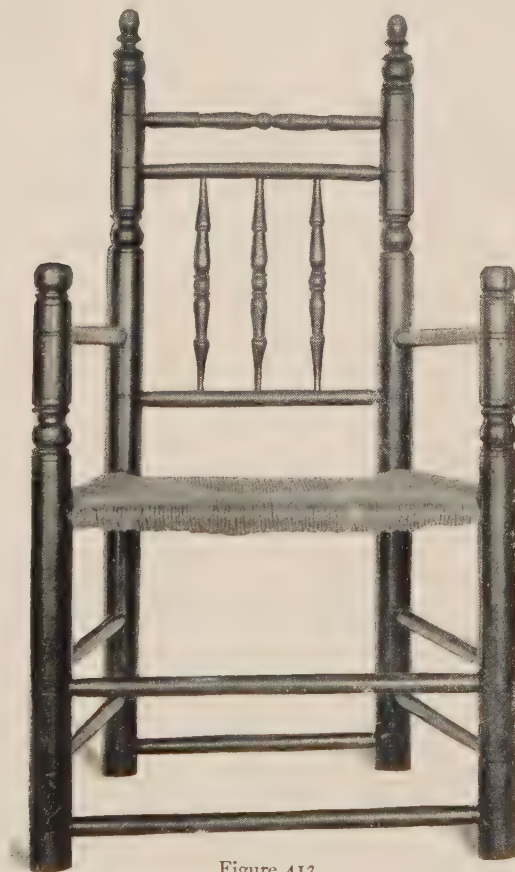


Figure 413.

Turned Chair, Carver style, 1650-1700.



We now come to the next type of turned chair (Figure 415), which is commonly called in this country the Elder Brewster chair, because this specimen, which is at Pilgrim Hall, Plymouth, is supposed to have been brought over by

Elder Brewster in the *Mayflower*. It is the most beautiful of the turned types. The back is composed of a double tier of four spindles, each much more delicately turned than those of the Carver type. A series of four of the same spindles finishes the space under each arm, and originally a double tier of four spindles each fin-



Figure 415.

Turned Chair, Brewster style, first quarter seventeenth century.

ished the side and front beneath the chair. This chair is complete only on one side, the front and other side having lost the lower tier.

Figure 416 shows another variety of the turned chair. The back consists of an upper section and two rails fastened into the back posts and two uprights fastened into these rails. This same theme is repeated in diminishing size as the square becomes smaller. The spaces between are filled with small turnings. The lower portion of the back has five spindles. On each side of the back project wings and long turnings supported at the post by two short ones, giving the suggestion of an easy-chair of a later period.



Figure 416.

Turned Chair, first quarter seventeenth century.

Figure 417 shows still another variation of a turned chair. Four ornately turned parallel rails finish the top of the back, and the back itself is composed of a series of rectangles, four in number, one inside the other, filling in the entire space. The space between the arms and in front under the seat has sausage-turned spindles, and short projecting wings are at each side of the top.

These last two types, which are from the Bolles Collection, are of English origin and are extremely uncommon.

The spindle-turned chair seems to have been a hybrid, for it completely disappears about the end of the seventeenth century, except that it was, perhaps, the prototype of the turned and cane chairs of the last quarter of the seventeenth century.

## SLAT-BACK TURNED CHAIRS

The second type of turned chair has a much longer history and is found late in the eighteenth century; in fact, it probably suggested the so-called ladder backs to the cabinet-makers of the Chippendale school. One reason for its popularity over the spindle type was because a series of slats in the back are more comfortable than the spindles. We will trace the development of the slat-back turned chairs consecutively, although it will result in a disarrangement of the chronological order.

Figure 418 shows an early example of the slat-back chair. It will be seen that there are three slats across the back instead of turned rails. These are mortised and tenoned into the back posts and the space between is filled with spindles of similar turnings to those found in the Elder Brewster chair (Figure 415). On each slat is also an insert of small spindles. The arms have a flat surface instead of being turned and the bracing is very elaborately turned. This chair is in the Bolles Collection, owned by the Metropolitan Museum of Art.

Figure 419 shows another early slat-back chair from the Bolles Collection. The slats are cut in the early form with quarter-round curves at either end. The turnings are about the size and form of the early Carver-type chairs.

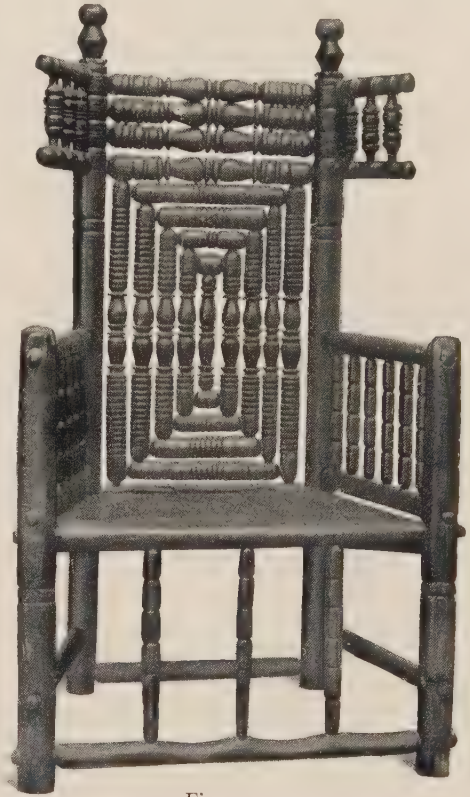


Figure 417.

Turned Chair, first quarter seventeenth century.

Another slat-back chair is shown in Figure 420 and is the property of Mr. H. W. Erving, of Hartford. There are four slats across the back and the piece is more ornately turned, which would indicate that it is of a later date. There is a flat arm and below that is a turned support.

Figure 421 shows still another variety of the slat-back turned chairs in the Blaney Collection, the unusual feature being that the back is narrower at the top



Figure 418.

Turned Chair, first quarter seven-  
teenth century.



Figure 419.

Turned Slat-Back Chair, 1625-50.

than at the bottom, like a ladder, and the turned supports of the arms are raked. The upper turning in the front under the seat is in what is known as the sausage form.

The earliest rocking-chair that the writer has found is shown in Figure 422. It will be seen that the turnings are almost identical with those shown in Figure 419, and, as in that chair, there are three slats. The rear legs at the back are widened out and a groove is cut in them to hold the rocker, showing that this chair must have originally been made for a rocking-chair and not cut down as have been many of the stationary chairs. It seems strange that so few early rocking-chairs should be known, because the principle of the rocker was well known and



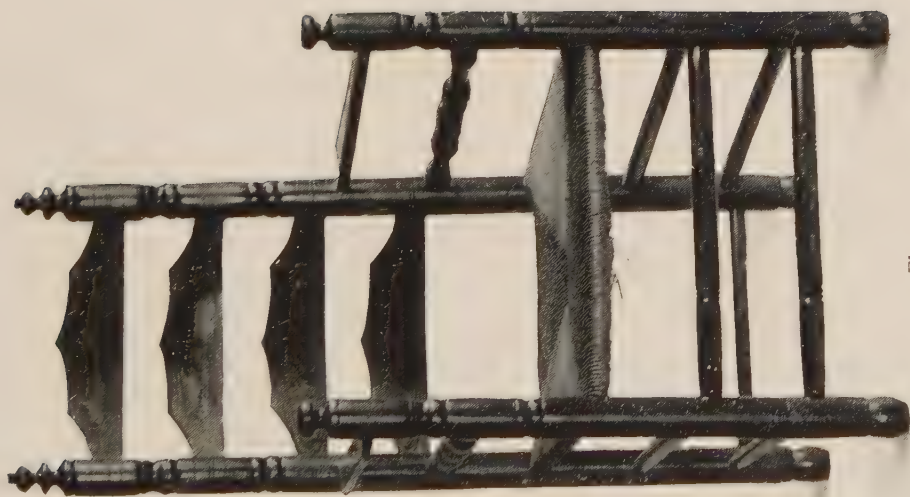


Figure 420.

Turned Slat-Back Chair, 1650-1700.

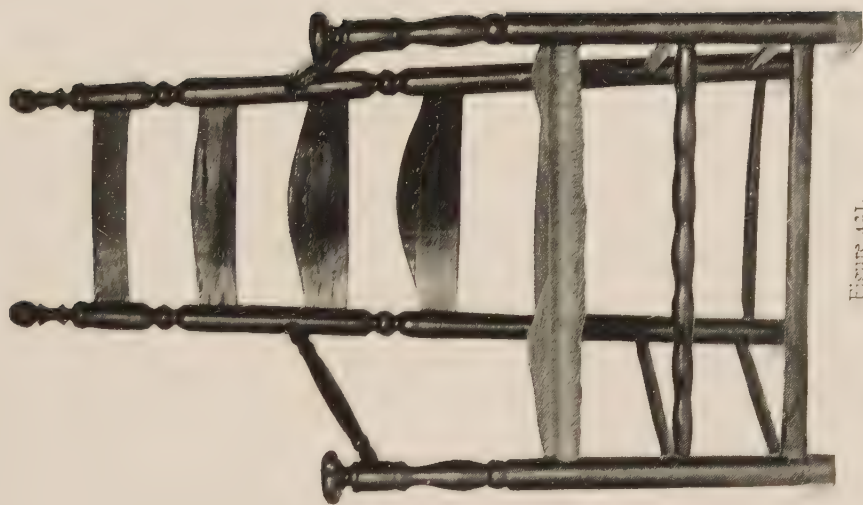


Figure 421.

Turned Slat-Back Chair, 1675-1700.



used on the cradles of the earlier period, but rocking-chairs are scarce prior to the type which is shown in Figure 425. This chair is the property of Mr. G. H. Buek and is in the "Home Sweet Home" cottage, East Hampton, Long Island.

Figure 423 shows a slat-back chair in the writer's possession. It has a turned upper rail and two slat backs. All of the turnings, including the arms and the top rail, are in the knob pattern which is rather unusual.

Slat-back chairs are found with two, three, four, five, and six slats. The slat varies considerably between those found



Figure 422.

Turned Slat-Back Rocking Chair, 1650-1700.

in New England and those found in or about Philadelphia. The reason for the difference is traceable to the section of England from which the colonists came. New England was settled by persons mostly from the east of England, many of whose ancestors had come from Hol-

land, while Philadelphia was largely settled by people from Surrey, and the same difference in type of slat-back chairs is noticeable there as here.



Figure 423.

Turned Slat-Back Chair, 1675-1700.

Figure 424 shows three slat-back chairs of the type commonly found in New England. There was hardly a household that did not own one or more, and many of them have survived to this day, cut down, with short rockers attached. The

one on the left is a four-back and the centre one, a child's chair, is a two-back and at the right is a three-back. The mushroom knobs as a finish to the arms are characteristic.

Figure 425 shows two examples of slat-back rocking-chairs in the possession of the writer. These are the earliest type of rocking-chairs which are known in



Figure 424.

Turned Slat-Back Chairs, 1700-25.

this country next after the early turned style shown in Figure 422. The distinguishing feature of these pieces is the short arm, the support for which, instead of being an extension of the front legs, is a spindle which extends through the seat rail into the upper side stretcher. The first one has slats cut in waving lines and the other one has a simple slat cut in long ovals.

Figure 426 shows a New England slat-back with five slats which is in the Bolles Collection. It will be noted that the arms have changed from the turned type to the type found on the better quality of chairs of the day. The slats have oval tops and straight edges below. At the top is a turned ball and on the stiles between each slat is a turning, and the same turning appears on the front legs.

Figure 427 shows a very good example of a five-slat-back chair without arms, the property of Mrs. A. S. Chesebrough, of Bristol, Rhode Island. The stiles are turned between each slat and also on the legs between the stretchers. The chair is very similar to that shown in the preceding figure.

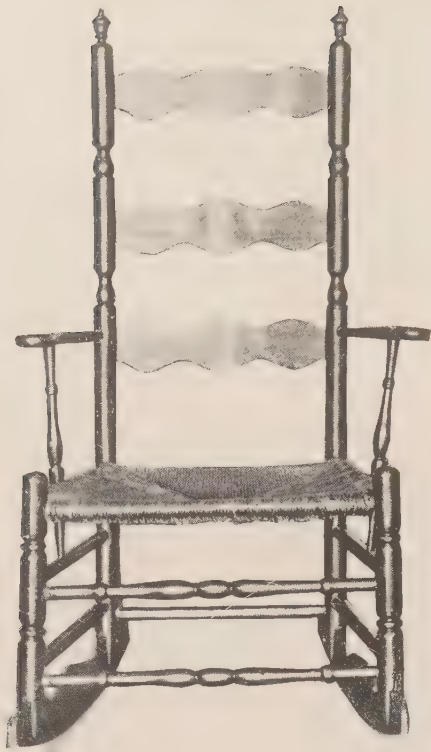


Figure 425.  
Turned Slat-Back Rocking-Chairs, 1725-50.



Figure 426.  
Turned Slat-Back Chair, 1725-50.



Figure 427.  
Turned Slat-Back Chair, 1725-50.



Figure 428 shows another slat-back chair, with five slats, of the New England type. The slats are cut in cyma curves. There is no turning on the back posts except the finials. The front legs extend to the arms, however, and are turned in the vase, ring, and bulb pattern, as are also the two front stretchers.

Slat-back chairs are found both with and without arms, but the former are more common.

We will now consider the Pennsylvania type of this chair which is well exemplified in Figure 429. The distinguishing features of this type from those found in



Figure 428.

Turned Slat-Back Chair, 1725-50.



Figure 429.

Turned Slat-Back Chair, Pennsylvania type, 1725-50.

New England are that the back is simply turned without a break, while in the New England type a bulb is usually turned between each two slats, and the slat of this type always has the high curve at the centre and is more concave. The arms are always cut in on the under side, as appears in this piece, and the front legs always terminate in the same peculiar-shaped ball, the rear legs merely tapering. In New England the five-slat-back chair is not common, while in the Pennsylvania type it is the most common. This chair is the property of Mr. Frank C. Gillingham, of Germantown.

A very interesting variation of the Pennsylvania type of slat-back in the possession of the writer is shown in Figure 430. The back is very similar to that shown in the preceding figure except that it has six instead of five slats. A skirt



hides the front of the rush seat and is cut in the double ogee curves found so commonly on the high-boys and chairs of the early eighteenth century. The legs are cabriole and terminate in angular Dutch feet, a form of foot commonly found south of New York. The old style of double bracing shows on the side, while the front has but the single turned brace. This is the only specimen of a slat-back chair with cabriole legs which has come under the writer's observation, and it is an interesting transition piece between the early and late styles.



Figure 430.

Turned Slat-Back Chair with cabriole legs, Pennsylvania type, 1725-50.

These chairs are referred to in the inventories as follows: At Plymouth, 1643, "2 flag bottomed chairs & 1 frame for a chair"; Salem, 1673, "3 turned chairs"; Boston, 1698, "5 straw bottomed chairs"; 1699, "1 great turned chair"; New York, 1685, "9 Mat bottomed chairs"; 1680, "a high Matted chair & an elbow matted chair"; 1692, "12 chairs latticed with reeds"; Philadelphia, 1709, "2 turned chairs, one armed"; and at Yorktown, Virginia, 1667, "5 old bulrush chairs."

### WAINSCOT CHAIRS

The second style of chair found prior to 1650 is the oak chair known as the wainscot chair. The word "wainscot" is derived from the Dutch "wagenschot," literally a wagon partition, referring to the best oak timber, well grained and without knots, such as was used in the best coaches of the period.

These chairs were much more massively built than the turned chairs, the construction being the same as was found on the oak chests and cupboards of the period. The backs were framed and panelled, and all joints were mortised and tenoned, fastened with draw-bore pins, and the legs were heavily underbraced. The seats were of oak slabs and were made more comfortable with cushions, which were frequently mentioned in the inventories in connection with the chairs, as in Salem, in 1644, "2 cheares & two cushans"; also the following entries refer to these chairs: Plymouth, 1634, "a joyned chair"; 1682, "a chair and cushion"; at New York, 1691, "7 chairs and four old cushions"; at Philadelphia, 1694, "4 framed oak chairs and cushions"; 1695, "large oak arm chair and cushion"; at Providence, 1712, "a great chair and 2 cushions"; 1727, "2 cushions for grate chear"; 1730, "a greate cheiar and quoshen"; at Yorktown, Virginia, 1658, "2 wainscoate chairs"; 1659, "3 wainscoate chairs." They are also frequently referred to as wooden chairs.

There is mention of the wainscot chairs in the English inventories in the sixteenth and seventeenth centuries, and they were probably more generally used there than here, comparatively few being mentioned in the New England inventories, although a fairly large number are mentioned in those of the South. They are valued at from two to three times as much as the turned chairs, which



Figure 431.

Carved Oak Wainscot Chair, about 1600.

undoubtedly accounts for this fact. The chairs, when carved, show the same designs as the chests and cupboards of the period.

A massive wainscot chair which is at the Essex Institute, Salem, is shown in Figure 431. The cresting is composed of two S scrolls with foliation between, and three turned finials finish the top. The upper rail of the panel is carved in an arabesque design, and the stiles are in a foliated scroll design and the lower rail is in a double-foliated scroll. The panel is in a design of leaves, flowers, and scrolls, and it will be interesting to compare this panel with the centre panel in the chest shown in Figure 8, for it is the same theme worked out a little differently. On

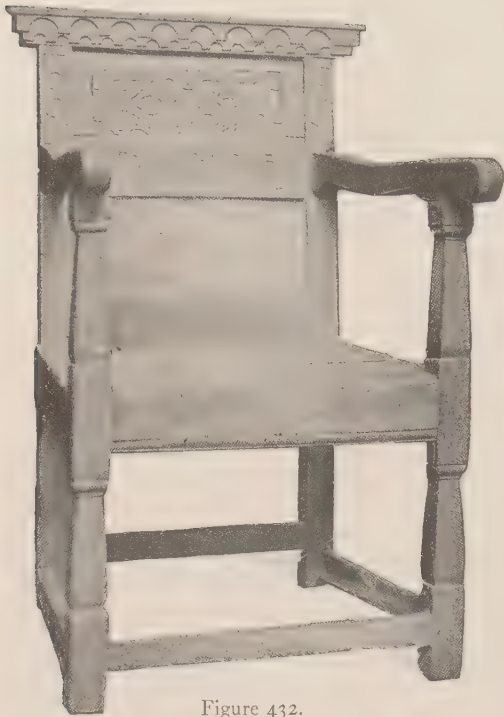


Figure 432.

Carved Oak Wainscot Chair, first quarter  
seventeenth century.

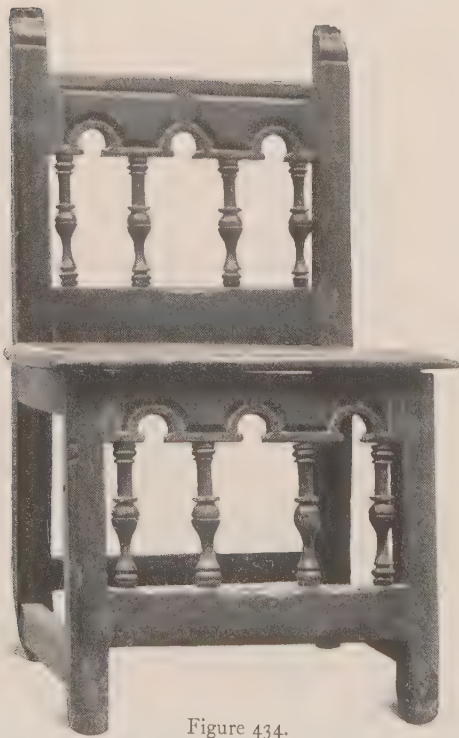


Figure 434.

Child's Wainscot Chair, first quarter  
seventeenth century.

either side of the stiles are applied carvings and scroll designs. It is rather unusual for the top rail to set inside the stiles; the construction usually is the other way, the stiles setting into the rails.

Figure 432 shows a chair which tradition says was brought to America in 1660 but belongs to an earlier date. It will be noted that the front feet are not turned but are cut on the square in a turned de-



Figure 433.

Oak Wainscot Chair, first quarter  
seventeenth century.

sign. The upper panel is in the familiar double-scroll design, and on the lower rail of the panel is carved a lunette design. The cresting extends over the stiles and is carved in two arched designs in different planes. An applied ornament of wood undoubtedly originally finished the space under the projections of the top rail, as in Figure 437.

Figure 433 is supposed to have been made at Cheapside, London, in 1614, and to have been used by Governor Winslow in



his council chamber in 1633. The top rail is created in a scroll design and a grooving on the rails is the only ornament. The skirt is cut on an angle to give the appearance of flaring and is serrated in a design found on many chests and tables of the period, and an applied ornament of wood probably finished the sides under the projecting top rail.

An interesting child's chair from the Bolles Collection is shown in Figure 434. The back is low and the top rail is cut in three arches, and four spindles connect these with the rail. The same theme is



Figure 435  
Carved Oak Wainscot Chair, about 1650.

repeated in the front below the seat. The stiles extend high above the rail on either side in the manner that was popular in the Italian and Flemish schools.

A wainscot chair of American oak in the Bolles Collection is shown in Figure 436. The panel is arched, with a narrow carved palmated design surrounding it. In each spandrel is a carved circle and a small circle is carved in the centre above the arch. The cresting, the lower edge of the back, and the skirt are all cut in the serrated design shown in Figure 432. This chair has been restored with oak of a different grain in order to clearly show the old parts.



Figure 436  
Carved Oak Wainscot Chair, about 1650.

Figure 436 shows another wainscot chair with rather crude carving. The panel is in the familiar double-foiled scroll found on other oak pieces. The



top rail sets within the stile and there is a cresting of two scrolls. The surfaces of the stiles are carved in alternate circles and lozenges, and on the rail under the seat is carved a lunette design. This chair is the property of Mrs. C. S. Merriam, of Meriden, Connecticut.

A rather ornate wainscot chair from the Bulkeley Collection is shown in Figure 437. Across the top is a large double scroll. The panel is in a lozenge



Figure 437.

Carved Oak Wainscot Chair, 1650-75.



Figure 438.

Carved Oak Wainscot Chair, about 1650.

design with four semicircular projections. Above the panel is carved an entwined lunette design, and the sides of the stile under the top rail are finished with the applied pieces which are missing on the specimens shown in Figures 432 and 433. A very good reeded design finishes the seat rail and is repeated below the top rail. The front legs are rather slender for a wainscot piece, and the turning is of a later period than that on any of the other wainscot pieces shown.

Figure 438 shows a wainscot chair in the Bolles Collection which was found at Scituate, Massachusetts. It appears to be made of American oak. The carving, however, is of much better quality than is usually found in this country. The cresting is composed of two grotesque fishes with tails, terminating each in a leaf and a rosette. Below the cresting is a rectangular panel carved in a well-executed

guilloche design, and on the rail below the panel is carved a foliated and flower design. The main panel is recessed by an applied arch in the spandrels of which are carved flowers and leaves, and the panel itself has a charming design of flowers and leaves after the manner of some of the chest panels. The arms are in scroll forms and slightly carved. The graceful front legs and supports of the arms are carved in godrooning and fluting. The legs have been partly cut off, judging from the height of the seat, and were probably finished like the legs of the stool shown in Figure 405. The seat rail is ornamented with reeding.

Another form of wainscot chair is the chair-table. It has all the characteristics of the wainscot chair except that the back is pivoted and swings forward, resting on the arms, forming a table. They were apparently quite common in this country, and the plainer types are still to be found. We find mentioned in a Salem inventory of 1673 "a chair table 7s 6d"; and again, in 1690, and at Yorktown, Virginia, 1666, "1 table chair"; and in 1675, "one new chair table 8s." This chair is practically the same as the famous Theodore Hook chair, although it is not carved.



Figure 439.

Oak Wainscot Chair-Table, about 1650.

Figure 439 shows the finest specimen of a chair-table that has been found in this country. It is in the Bolles Collection. It will be seen that the frame very closely resembles the chairs of the period, except that the rear legs are turned like the front ones instead of being plain. The under sides of the stretchers are serrated and under the seat is a drawer on side runners. The back makes a long rectangular table and the cleats and mouldings on the under side are much better finished than is usual.

Figure 440 shows another unusual chair-table in the same collection. The construction is the same but there is no drawer under the seat; instead the skirt is cut in the well-known double cyma curve. The top when down forms a large square table.

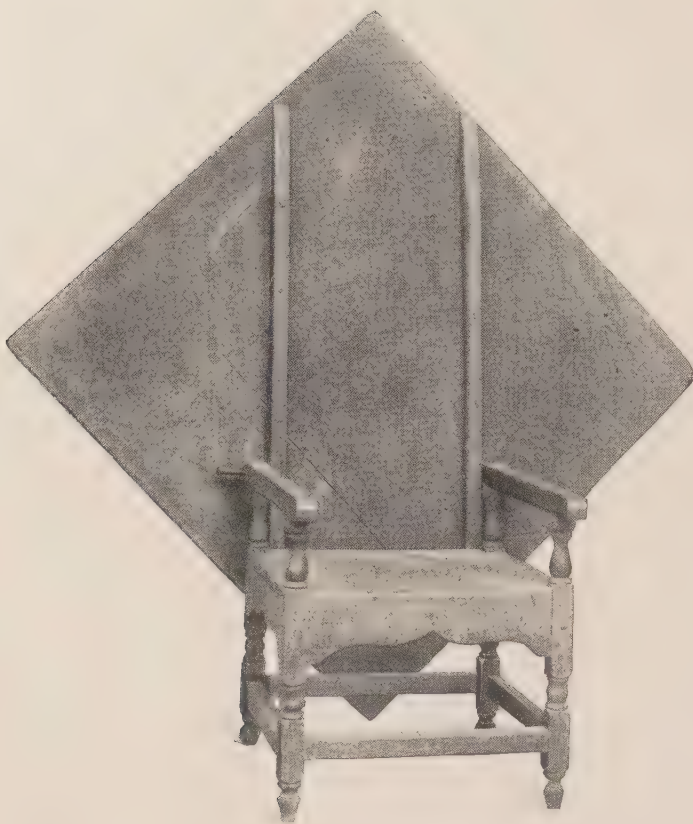


Figure 440.  
Turned Wainscot Chair-Table, about 1700.

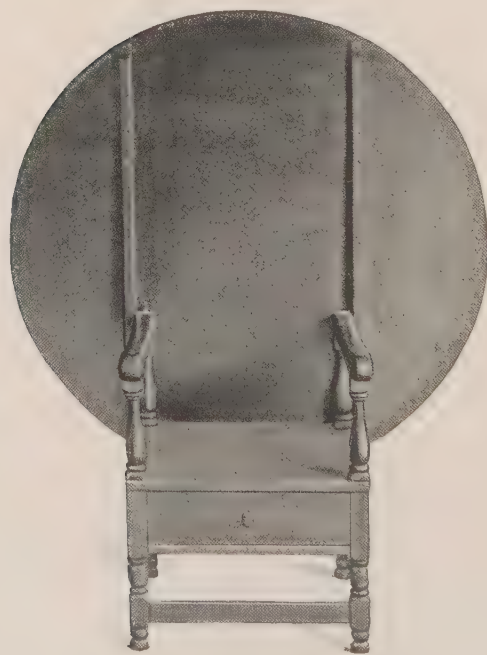


Figure 441.  
Turned Wainscot Chair-Table, 1725-50.



Figure 441 shows a later variety, which is the more common form, with a round top, the chair-seat having a drawer on bottom runners.

### LEATHER CHAIRS

The third style, which may be called a modification of the wainscot, is the leather chair, which dates a little later and by some is called Cromwellian, although it appears in the inventories in this country a little earlier than that time. It was really of Italian design, coming to England through Holland during the commonwealth, and very likely reached the Pilgrims, who had come from Holland, earlier than it did England, for we find these chairs first mentioned at Plymouth as early as 1643: "3 leather chairs, 3 small leather chairs £1 10s." We continue to find them mentioned freely until the close of the seventeenth century, as in the inventory of the famous Captain Kidd, at New York, 1692, "two dozen single nailed leather chairs, £1 16s"; and in New York, 1703, "8 leather cheares very old," undoubtedly referring to chairs similar to that shown in Figure 442. The earlier ones had a straight frame without turning with a band of leather stretched across the back and a leather seat, each fastened with large, heavy nails. The later ones had turned frames and were lighter.

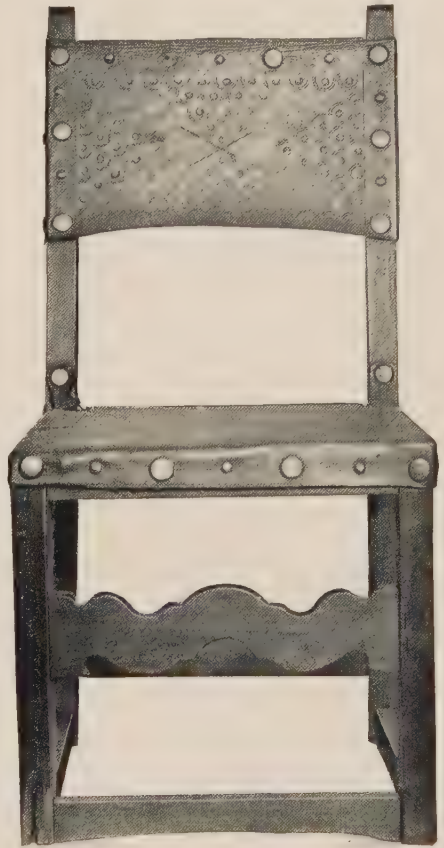


Figure 442.

Leather Chair, about 1650.

Figure 442 shows an interesting specimen of a leather chair belonging to Trinity College, Hartford, Connecticut. The leather in the back is carved while that in the seat is plain. The waving line of the stretcher is suggestive of the carved stretchers of the cane period. This chair originally stood somewhat higher from the floor, but the legs are worn away.

Figure 443 shows two arm-chairs in this early leather style belonging to the Bolles Collection. These chairs stand high from the floor in the usual manner, the feet not having worn off. The front stretcher on each is a plain slab of wood, and on the one to the right the surface is ornamented with an applied foliage design which has disappeared from the other.

Wainscot and leather chairs in general stood much higher from the floor than either the turned ones or those appearing later; in fact, the seats are often as high as twenty or twenty-two inches. They were apparently intended to be used with footstools, as were the benches, for we find the following description in "The Gate of Language Unlocked," before referred to:

"When the table is spread with the table cloth, dishes are set upon it and trenchers 'whether they be round or square' and also a salt sellar.

"Out of the bread basket, loaves (shives) of bread are set on the table, or pieces 'morsels'; and then messes of meat.



Figure 443.

Leather Chairs, about 1640.

"The ghests that are bidden are brought (led) in by the feast-maker into the dining room (parlour) and when they have washed over a bason out of a ewer and have wiped with a towell; they sit down upon benches or stools set in order with cushions having foot stools set under them."

These leather chairs must not be confounded with the Spanish leather chairs, which are of later date and totally different style: Boston, 1653, "8 red leather backe chairs and 2 low leather backe stools"; Salem, 1647, "3 red leather chairs"; Boston, 1700, "6 russia leather chairs"; Philadelphia, 1683, "14 russia leather chairs"; 1686, "6 calfe leather chairs"; New York, 1691, "3 doz. russia leather chairs"; and Yorktown, 1668, "6 turkey leather chairs." These are references, no doubt, to the style of chair shown in Figures 442 and 444.

The York County (Virginia) records after 1660 show that a large number of

these chairs were in use, one hundred and three of them being mentioned between the years 1657 and 1670; as many as twenty-eight in one inventory in 1667 are spoken of as old. Their values vary from one to ten shillings each.

A little later form of a leather chair is shown in Figure 444. The front legs and stretcher are knob-turned. The chair is smaller and lower than the earlier form. It belongs to the writer.



Figure 444.

Leather Chair, about 1650.



Figure 445.

Turkey-Work Chair, about 1650.

Figure 445 shows a chair quite similar to the foregoing which was originally covered with Turkey work. It differs from the preceding type of leather chairs in that the back is considerably higher and there are two knob turnings on each side below the upholstery. The front legs are knob-turned as is also the front stretcher. This chair is the property of the writer.

In the inventories are mentioned both Turkey carpets and Turkey work. Carpets were the imported rugs, and their usefulness seems to have been appreciated by the Dutch who brought them from the East. The Turkey work was made



in imitation of the rugs. It was made on coarse canvas or sackings, on which the pattern was drawn, exactly as the hooked rugs were made except that worsted was used in place of cloth cut in strips. We find Turkey-work chairs mentioned in English inventories as early as 1589, the English having received permission, in 1579, from Amurath III to trade with Turkey. In New York we find, in 1677, "12 old Turkey chairs £1 4s"; Boston, 1669, "12 turkey work chairs £1 7s

4d"; at Yorktown, Virginia, 1674, "6 Turkey worked chairs £2 2s"; at Salem, 1684, "9 turkey work chairs without backs £2 4s"; "4 turkey work chairs with backs £1 12s"; at Philadelphia, 1687, "12 small turkie carpett chairs 2 of them broken £6"; and "6 turkie work chairs 1 of them broken £1 16s."

Turkey work and leather were very evidently not the only coverings used for these square-framed chairs, as the following inventory entries will show: Salem, 1698, "6 old serge chairs"; New York, 1680, "6 old red cloth chairs"; 1698, "6 chairs with red plush and 6 with green plush"; Philadelphia, 1687, "6 camlett silk fringe low chairs"; 1668, at Yorktown, "6 wrought chairs"; and, as upholstery was not in use for the turned or wainscot chairs, these entries must refer to the square-framed chairs just described.

Very few of these Turkey-work or leather chairs have survived, although through a period of some thirty years they are frequently mentioned in the inventories both in the North and South, and it is not at all uncommon to find a large number, from one to three dozen, in a single inventory. The probable reason is that when the leather or Turkey work was worn out the frames were of little use and were broken up or thrown away.

After 1650 chairs became lighter in appearance, the leather chair just described affording the type.

Figure 446 indicates how this effect was secured. The front legs and stretcher resemble quite closely the chair shown in the preceding figure, but the entire frame of the piece is knob-turned. The back is composed of two turned rails and five turned spindles. This chair is in the Bolles Collection.

A very beautiful chair of this period is shown in Figure 447. The form and construction are the same as shown in the preceding figure, but the turning



Figure 446.

Knob-Turned Chair, 1650-60.

is all spiral-twisted, giving a rhythm of form which is extremely pleasing. It will be seen that even the rails of the seat are turned in the same manner, and a wooden seat is sunken into the rail. This chair is also in the Bolles Collection.



Figure 447.

Spiral-Turned Arm-Chair, 1650-60.

The most notable change in this period was the introduction of cane chairs from Holland. Their graceful and beautifully carved frames were in striking contrast to the turned and wainscot pieces then generally in use.

This style of furniture came into general use in England in the reign of

Charles II (1660), and continued until the Dutch style became dominant in the reign of Anne in 1702.

The fact that furniture should be exported from the Low Countries was not strange, for Antwerp seems to have been a great centre for that trade from about 1560 down, and Anderson, in his "History of Commerce," says that in that city were Germans, Danes, Italians, English, and Portuguese, and the commerce included exchanges with all the civilised countries of Europe. Antwerp was exporting household furniture to Genoa, England, and Spain as early as 1560, and, in fact, was one of the most important places in the commercial world.

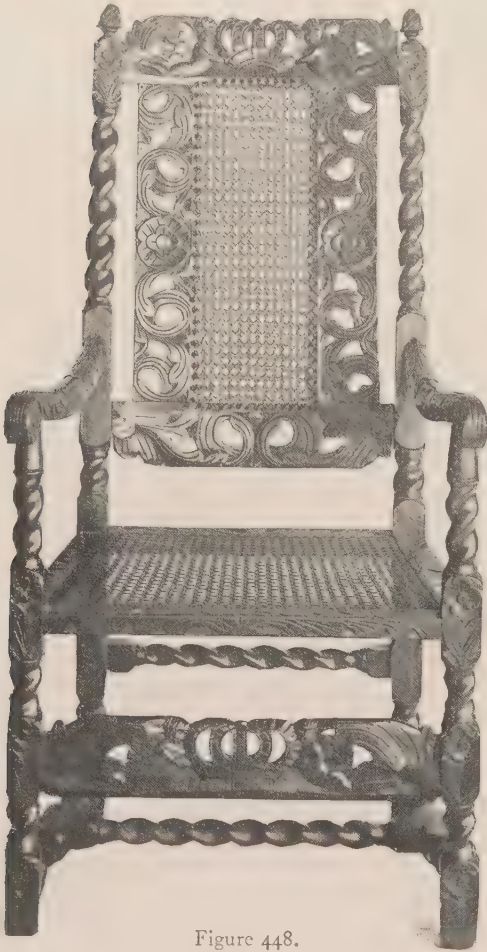


Figure 448.

Cane Chair, 1660-80.

So far as this country is concerned, these chairs appear in the inventories not earlier than the last quarter of the seventeenth century. We find at Yorktown, 1687, "2 old cained chairs 16s," and in New York, in 1691, "13 cane chairs broken and out of order," which would indicate at least that at that date the style was not new. At Philadelphia, 1686, "8 cane chairs"; 1687, "8 cane chairs"; Boston, 1732, "1 doz. cane chairs"; Salem, 1734, "6 cane chairs."

The style remained in fashion until after 1719, for in that year in the *Boston News Letter* is mention of "fine cane chairs just imported from London."

The chief characteristics of the cane chair in its purity are that the cresting and front stretcher are carved, and usually there are rare exceptions, in the same design. The seat is high from the floor and the backs are tall and stately. The original caning is always composed of very narrow double strands running vertically and horizontally and a single wider strand running diagonally. The holes for the cane are in a straight line on the upper surface, but are bored diagonally, so that on the reverse side they alternate in two parallel lines. The back legs and stiles of the back, which are in one piece, are raked to an angle where the seat joins the back. The wood is beech or walnut, and occasionally, in English specimens, oak. In the later pieces the cane in the back is sometimes replaced by carved strips, but no American example of the type has come under the writer's observation.



It is probable that many of these chairs found in America were imported, for chairs in the same design are found in England, but it is also probable that many of the simpler sort were made here.

There are three well-defined types of the cane chair:

First.—Those in which the turned stiles of the back terminate in finials with a carved cresting between, as in Figure 448.

Second.—Those in which the carved cresting extends over the stiles of the back which set into them, as in Figure 470.

In these two classes there is inserted between the stiles a frame of cane.

Third.—Those in which the stiles of the back are not turned, but moulded, and appear to carry in a continuous line over the top, as in Figure 475.

Each of these types persisted beyond the time when it was in fashion, and the third can be traced into the Dutch period. In order to show clearly the development of each of these types, we will take them up separately and carry them through to the time each either disappeared or was absorbed in a later style.

#### FIRST TYPE OF CANE CHAIRS

The first type is a continuation and refinement of the earlier turned chairs, the earliest form being similar to Figure 447 except for a panel of cane in the back and seat. This simple form was quickly superseded by the new form of chair with high seats and backs with carved crestings and front stretchers. The spiral turning was probably retained for some time, and the carving at first was on the wood and not cut to form the outline. The construction of this type was good. The cresting was mortised and tenoned into the uprights, thus giving the requisite strength for the stretching of the cane. Figure 448 is a good example of this new form. It will be seen that the spiral turning of the earlier period is still retained in the stiles and bracing. The cresting and front stretcher are carved in a design of acanthus leaves and cupids upholding a crown, a theme popular after the Restoration. The frame of the cane back is also carved in acanthus scrolls and rosettes. The legs are alternately spiral-turned and carved with roses and leaves. This chair belongs to the Tiffany Studios.

Figure 449 shows an example of a little later date. It will be seen that the Flemish scroll predominates. The sides of the frame for the cane are each carved in two Flemish scrolls, slit, and forming two volutes at one end; a conventional fleur-de-lis separates the Flemish scrolls. A similar design is carved on the front stretcher and the legs are in the form of the simple Flemish scroll. The cresting is composed of foliated C scrolls. This chair is the property of the writer.

Figure 450 shows a side chair in which the cresting, front brace, and sides of the frame for cane are carved in Flemish scrolls separated in each instance by a

thistle or bunch of thistles. The legs are in the form of the Flemish scroll, with an additional foliated scroll just above the lower volute, and the legs terminate in turned feet. This form of leg is called the elaborated Flemish scroll. The finials are carved to represent grotesque heads. On the back of this chair is branded the name "J. Newell," probably that of the maker. The chair is sup-



Figure 449.  
Cane Chair, Flemish legs, last quarter  
seventeenth century.



Figure 450.  
Cane Chair, Flemish legs, last quarter  
seventeenth century.

posed to have belonged to Judge Samuel Sewall, of witchcraft fame, and is now in the possession of the writer.

Figure 451 is a side chair quite similar in design to that shown in Figure 450. The cresting, front stretcher, and sides of the frame for cane are each carved in two simple Flemish scroll designs separated by conventional fleur-de-lis. The legs are in the form of Flemish scrolls with an additional foliated scroll at the centre between the two volutes. The legs terminate in turned feet. This form of leg is another variation of the elaborated Flemish scroll and differs from the one shown

in the preceding figure only in the placing of the foliated scroll. The seat and back of this chair were originally cane. It is the property of Mr. H. W. Erving.

Figure 452 shows a side chair in which the carved frame of the cane is a slightly different variation of the Flemish scroll, one section of the scroll being



Figure 451.

Cane Chair, Flemish legs, last quarter  
seventeenth century.



Figure 452.

Cane Chair, Flemish legs, last quarter  
seventeenth century.

split into two separate volutes. The front brace is carved in the design of two C scrolls, instead of Flemish scrolls, separated by conventional fleur-de-lis. The legs are in the form of the elaborated Flemish scroll already described and shown in Figure 450.

Figure 453 is very similar to that shown in Figure 451. The cresting, the carved frame for the cane, and the front stretcher are identical. The legs on this chair, however, are turned down to the lower brace, and from that point there is a foot in the form of a unilateral S scroll with in-turning volutes. This chair



belonged to Richard Lord, whose will was probated in Hartford in 1712, and the chair is now at the Connecticut Historical Society's rooms.

Figure 454 shows a side chair with the same style of foot as appears in the preceding figure. The carving, however, is on the surface instead of forming the



Figure 453.

Cane Chair, scroll feet, last quarter  
seventeenth century.



Figure 454.

Cane Chair, scroll feet, last quarter  
seventeenth century.

outline in the manner shown in Figure 448. On the cresting is carved an eagle and foliated scrolls. On the frame for the cane back are also carved foliated scrolls and rosettes and the design on the front stretcher is the same. On the finials are carved grotesque heads similar to those in Figure 450.

Figure 455 shows an example of a chair in which the simple C-scroll design predominates. All the turned portions are in the spiral-twist pattern. The cresting is composed of two scrolls with cupids upholding a basket of flowers. The frame for the cane is in the form of two long S scrolls, and two of the same scrolls finish the bottom of the back and form the front stretcher. The legs, which are

partly missing, are animals' claws with fur, crudely carved. This chair is the property of Mr. Dwight M. Prouty, of Boston.

Figure 456 shows an example of this type in which there are no Flemish scrolls. The turning is spiral and the cresting is carved in the design of two S scrolls with

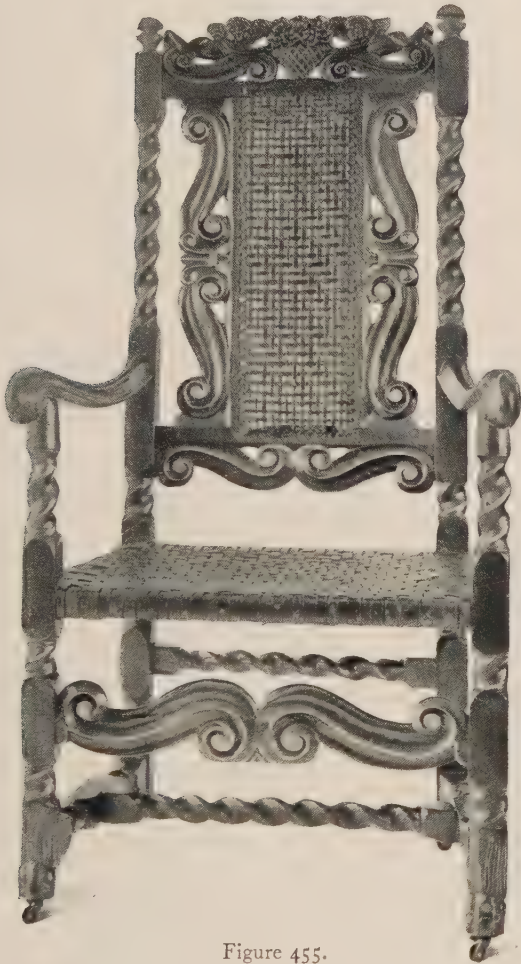


Figure 455.

Cane Chair, last quarter seventeenth century.



Figure 456.

Cane Chair, scroll legs, last quarter seventeenth century.

two cupids supporting three feathers. The cane panel in the back is oval and is in a frame carved in the design of two S scrolls separated by a rosette. The supports for the arms are S scrolls and the carved stretcher represents two S scrolls separated by three feathers. The legs are in the form of unilateral S scrolls. The surfaces of the scrolls supporting the arms, the legs, and the front stretcher are carved in acanthus-leaf designs. The edges of the seat rail are also carved. This chair is, of course, English.

Figure 457 shows a side chair of later date. The cresting is carved in the design of C scrolls, and at the centre was an inlaid star the inlay of which is



missing. The finials are in the form of acorns. The front stretcher is carved in a scroll design suggesting the Flemish scroll. The legs are in the form of a Flemish scroll with an additional out-turning scroll above. The two last-mentioned chairs belong to the writer.

Figure 458 illustrates a late form of the chair shown in Figure 451. The only carving is on the cresting and is in the familiar design of the Flemish scroll. The

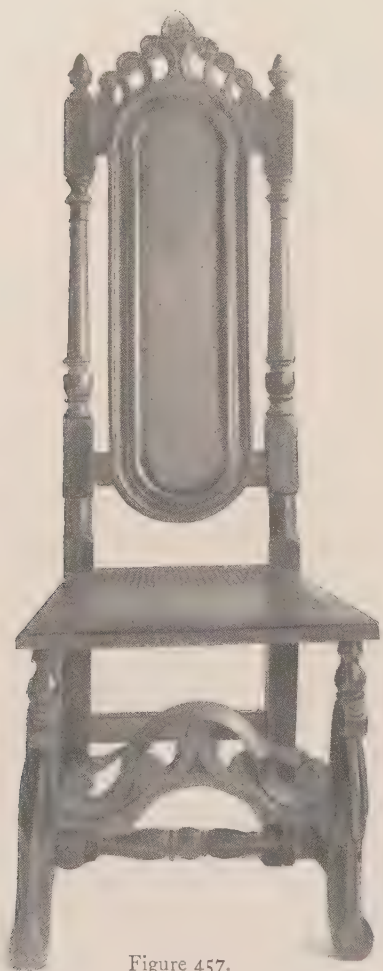


Figure 457.

Cane Chair, Flemish legs, last quarter seventeenth century.



Figure 458.

Cane Chair, turned legs, first quarter eighteenth century.

frame for the cane is perfectly plain and a turned-front stretcher takes the place of the carved one. The legs are turned in a simple design. This chair belongs to Mr. H. W. Erving.

Figure 459, the property of the writer, illustrates a further differing type from those under discussion. The only carving is on the cresting and front brace. The design differs from that shown in the preceding figure in that it is composed



of two C scrolls instead of Flemish scrolls, separated by the conventional fleur-de-lis. The design is similar to that shown on the front brace of Figure 452. The back and seat were intended for upholstering, as the frame is heavy and unpierced.

Figure 460 shows a later variation of this type. The carved cresting has disappeared as well as the cane, and yet it clearly suggests the preceding design.



Figure 459.  
Upholstered Chair, turned legs,  
about 1700.



Figure 460.  
Upholstered Chair, turned legs,  
about 1700.

Figure 461 is in the style known as banister-back, which is one of the late variations of the type under discussion. Split balusters take the place of cane or upholstery and the seat is made of rush. The carved cresting is in the design of two C scrolls separated by conventional fleur-de-lis, and the legs terminate in the Spanish scroll foot. Such chairs undoubtedly were made by local cabinet-makers in imitation of the cane models, but without proper material. This is the only form of the first type which has Spanish feet.

Figure 462 shows an arm-chair of this type. The cresting is unusually well carved, in the same design as in the last figure. The front legs, which extend to hold the arms, are turned in the vase, ring, and bulb pattern and terminate in



Figure 461.

Banister-Back Chair, first quarter  
eighteenth century.



Figure 462.

Banister-Back Chair, first quarter  
eighteenth century.

Spanish feet. The stretchers, including the back one, are also well turned. This chair is in the Bolles Collection.

Figure 463 shows an arm-chair in the same style as the preceding. The cresting of C scrolls separated by a fleur-de-lis is the same, and the front stretcher is in the same design, which is rather unusual, as banister-back chairs usually have the turned stretcher. The legs terminate in the ball feet which appear on six-legged high-boys and desks of the period. Another unusual feature is that it has five instead of four split balusters, one of them missing. This chair is also in the Bolles Collection.

Figure 464 shows another variation of the style. The cresting is almost invariably in the form shown in the two preceding figures, but it will be seen that this is an exception to the rule, for in this chair there are two foliated



Figure 463.

Banister-Back Chair, first quarter  
eighteenth century.



Figure 464.

Banister-Back Chair, first quarter  
eighteenth century.

scrolls, really portions of the Flemish scroll, the two sections joining at the centre to make a C scroll with foliations below. The legs terminate in unusually good Spanish feet, and the side stretchers are vase-and-ring-turned the same as the front one. This chair is the property of Mr. G. W. Walker, of New York.

Another chair of this same general type, the property of Mr. Dwight M. Prouty, of Boston, is shown in Figure 465. The carved cresting is repeated reversed at the base of the back, otherwise the chair is very similar to that shown in Figure 461.



Another and later variation of the banister-back chair is shown in Figure 466. Not only the cresting is carved but also the lower rail holding the balusters. It is a little unusual to find two turned-front braces. The balusters are usually in the same designs as the stiles of the back, as in this example.



Figure 465.

Banister-Back Chair, first quarter  
eighteenth century.

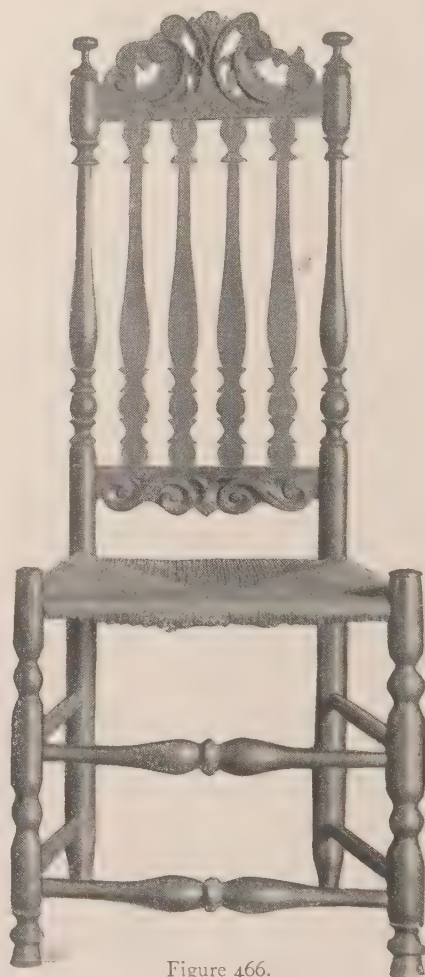


Figure 466.

Banister-Back Chair, first quarter  
eighteenth century.

A very unusual form of the banister-back chair from the Bolles Collection is shown in Figure 467. The cresting consists of a pierced circle with a C scroll on either side, and below are two circular openings. The finials of the stiles are acorns, and three small acorns are attached to the cresting. There are but three split banisters, and the lower rail of the back is cut in curves. The front legs, at the point where the front stretcher joins them, are bulb-shaped, and the legs terminate in what were probably a form of Spanish feet but which are now considerably worn off. The legs of this chair quite closely resemble those on Figure 471.

A little later variety of banister-back chairs in which is but a slight suggestion of the type under discussion is shown in Figure 468. The cresting is cut in a curve as though the maker had a carved piece in mind. The balusters do not follow the general rule but are straight-grooved strips instead



Figure 467.

Banister-Back Chair, first quarter  
eighteenth century.

of being turned and split. The chair belongs to Mrs. L. A. Lockwood, of  
Riverside, Connecticut.

Figure 469 shows one of the latest developments of the banister chair  
back. No suggestion of carving is anywhere to be seen and the balusters  
are plain grooved slats. This chair belongs to Mr. Albert H. Pitkin, of  
Hartford.

We have now traced the development of the first type of cane chairs to the  
point where they disappeared, and we have shown practically every style of leg

in which it is found except the unilateral Flemish scroll, of which the writer has been unable to find an example in this country although he has seen a few in England.

We now take up the second type of cane chairs in the same manner.

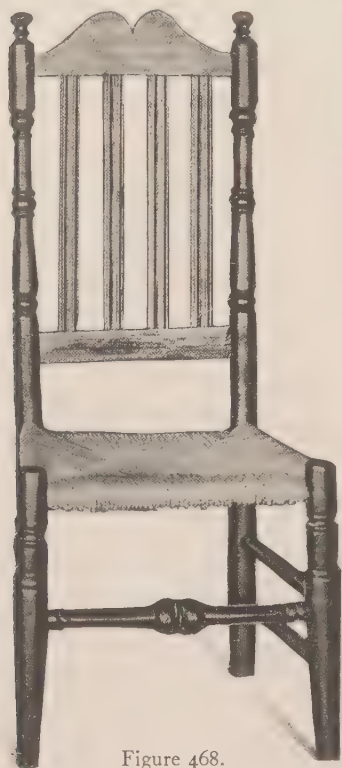


Figure 468.

Banister-Back Chair, 1730-40.



Figure 469.

Banister-Back Chair, 1740-50.

## SECOND TYPE OF CANE CHAIRS

As has been stated above, the second type of cane chair consists of those in which the carved cresting extends over the stiles of the back. These are later than the first type, not having appeared much before 1685. The writer has never seen a specimen which had the simple Flemish scroll foot and only very rarely one which used that scroll in the design. They are occasionally found, however, with the elaborated scroll foot and the scroll foot shown on the chair illustrated in Figure 457. It is most generally found with a simple scroll or Spanish scroll foot. The form of construction is faulty, as the back is very much weakened by having the cresting dowelled into the stiles instead of being mortised and tenoned into it.

Figure 470 shows a side chair in this style belonging to Mr. Dwight M. Prouty, which is a fairly early specimen of the kind, for the legs are in the



design of the elaborated Flemish scroll and the Flemish scroll is carved on the lower rail of the back. The cresting which extends over the stiles is composed of a large unilateral scroll with volutes at the two ends and C scrolls, while the front stretcher is an arch studded with balls.



Figure 470.  
Cane Chair, Flemish feet, 1680-1700.



Figure 471.  
Cane Chair, Spanish feet, 1680-1700.

Figure 471 is a good example of an arm-chair in this style. The cresting is high, carved with a scroll design, and the upper part of the frame for the cane is cut in curves and so pierced as to give the effect of a separate piece. The carved front stretcher is in a similar design to the cresting. The legs are bulbous-turned, terminating in Spanish feet. The cane in the back is original.

Figure 472 shows an arm-chair of about the same period. The cresting and front stretcher are carved in the design of foliated C scrolls supporting a crown. The legs are turned and terminate in a simple inward scroll foot.

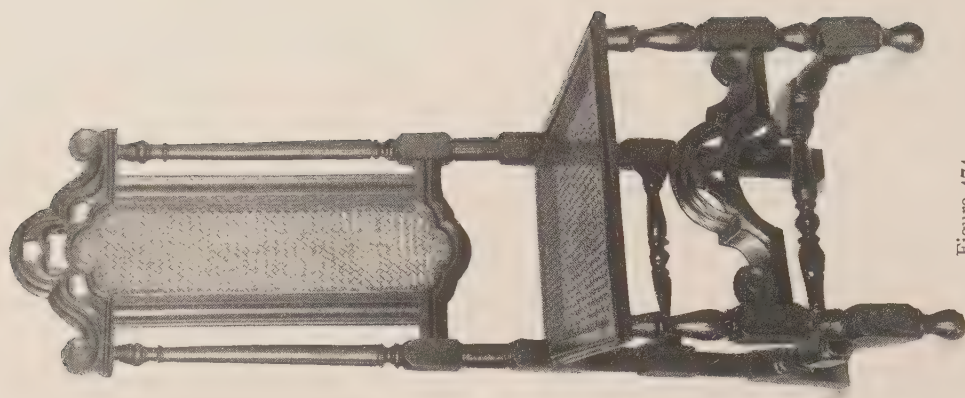


Figure 474.

Cane Chair, turned legs, about 1700.

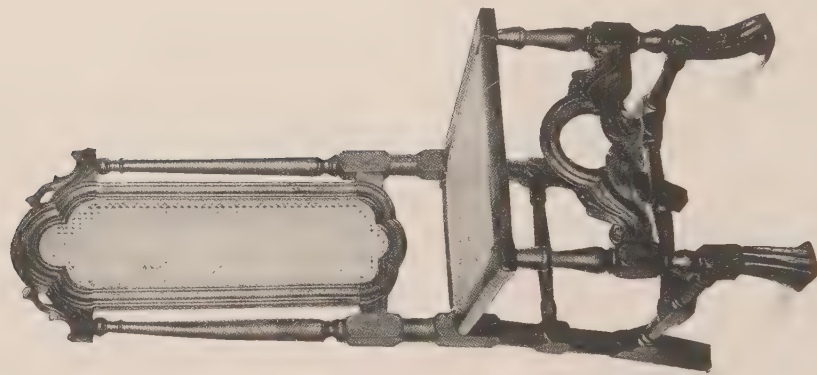


Figure 473.

Cane Chair, Spanish feet, 1680-1700.

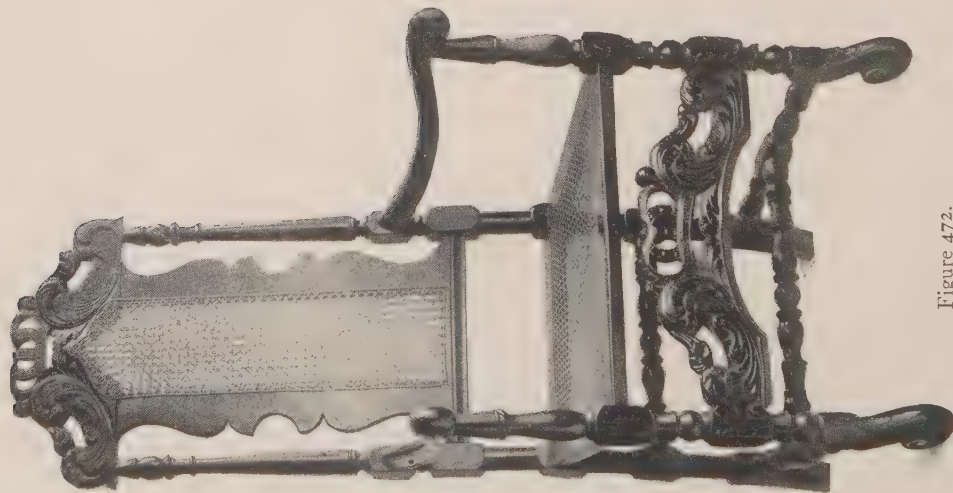


Figure 472.

Cane Chair, scroll feet, 1680-1700.

Figure 473 is an example of a side chair of the type under discussion. The cane extends into the cresting with a Gothic effect and the front stretcher is suggestive of that shown in Figure 471. The legs are turned, terminating in well-formed Spanish feet.

Figure 474 is of a later date, but the cresting and front stretcher are in the same design as that shown in Figure 471. The upper frame of the cane is pierced so as to appear to be separate from the cresting and is in the same Gothic form as that shown in the preceding figure. The four preceding chairs are in the possession of the writer.

This type of chair did not remain long in favour, but was superseded by the third type.

### THIRD TYPE OF CANE CHAIRS

The third type of cane chairs are those in which the stiles of the back are not turned, but moulded, and appear to carry in a continuous line over the top. In this type the stiles of the back are often the frame for the cane.

A very fine example of this type is shown in Figure 475. It will be seen that the entire space between the stiles of the back is filled with cane without any suggestion of a splat. The cresting is cut in a design which is a mixture of Moorish and European styles known as the Mudejar style. The legs and supports of the arms originally had reeded, bulbous turnings, but a number of applied parts have been lost. The legs terminate in Spanish feet. The curving of the front stretchers follows the outline of the cresting. The chair is made of walnut and is probably of European origin. It belonged at one time to the Wyllys family, of Hartford, and is now in the collection of the Connecticut Historical Society.



Figure 475.  
Cane Chair, Spanish feet,  
1680-1700.

Figure 476 shows an example of a Spanish chair of this period. The seat and back are covered with Spanish carved leather embellished with large brass nails. The legs are turned and terminate in Spanish feet, and the front stretcher is carved in a design of entwining scrolls. This chair is at the Pennsylvania Museum, Philadelphia.





Figure 476.  
Spanish Leather Chair, latter half of  
seventeenth century.

Figure 477 is a simple example of the style without carving, the stiles of the back being moulded instead of turned and the moulding extending over the top. Although the piece has a separate splat, it is classified as belonging to this third type, because the stiles are moulded instead of turned, as in Figure 475. The legs are turned and terminate in Spanish feet.



Figure 477.

Cane Chair, Spanish feet, about 1700.



Figure 478.

Cane Chair, scroll legs, about 1700.

Figure 478 shows another interesting variation of the style. The cresting is formed of a series of steps without any curves. The supports to the arms are S scrolls and the legs are quite suggestive of the unilateral S-scroll feet shown in Figure 456, and are clearly the forerunners of the cabriole leg then about to come into fashion. The skirt is cut in two arched curves. The last two mentioned chairs belong to the writer.

Figure 479 shows a later variation of this style in the writer's possession. The sweep of the back is in a deep, continuous curve instead of being broken at the seat. A bird's head is carved at each end of the cresting and at the centre are

two birds' heads with beaks together. The legs are cup-shaped and terminate in Spanish feet. The X underbracing is particularly graceful. The legs, bracing, and cutting of the skirt strongly suggest that on the chamber-table or low-boy illustrated in Figure 72, to which period this chair belonged.



Figure 479.  
Cane Chair, Spanish feet, 1690-1700.



Figure 480.  
Upholstered Chair, turned legs,  
about 1700.

Figure 480 is an example of an upholstered chair belonging to this period. The frames of the back and seat are entirely covered, but the outline clearly indicates the period. The skirt is cut in the cyma curve designs which were so popular in the Dutch period. The legs and bracings are turned. This chair is the property of the writer.

Figure 481 shows a side chair the outline of which is almost the same as that shown in Figure 477. The back and seat, however, are upholstered instead of caned. This chair is in the Bolles Collection and belongs to the Metropolitan Museum of Art.



Figure 482 shows a side chair very similar to that shown in the preceding figure, except that it has a cane back and, originally, a cane seat, the legs terminating in simple Spanish feet. The chair is owned by the Connecticut Historical Society.

Figure 483 is an unusual chair belonging to the Connecticut Historical Society. It will be seen that it is a banister-back chair but belongs to the third type of cane



Figure 481.

Leather Chair, Spanish feet, 1700-10.



Figure 482.

Cane Chair, Spanish feet, 1700-10.

chairs because the stiles are moulded. Very few banister-backs are found in this design, most of them belonging to the first type, as shown in Figure 461. The legs are turned and terminate in Spanish feet.

Figures 484 and 485 show two variations of the same style with upholstery instead of cane. They are practically alike, except that one has Spanish feet and the other turned feet. Figure 484 belongs to Mr. William Meggat and Figure 485 to the writer.

We now come to another variation of this style which shows markedly the influence of the Dutch style then coming into vogue.

Figures 486 and 487 have backs of cane similar to Figure 482, but the legs are cabriole in form terminating in the Dutch or club foot. The former has the earlier form of leg showing a suggestion of turning above the cabriole leg. It belonged to the late Mrs. Frank H. Bosworth and Figure 487 belongs to the writer.

Figure 488 shows a still later variation of this chair, and is especially interesting in that it so successfully combines the cane with the succeeding Dutch



Figure 483.  
Banister-Back Chair, 1710-20.



Figure 484.  
Leather Chair with Spanish feet,  
1700-10.

style. The back has the Dutch wooden splat. The legs are cabriole terminating in Dutch feet. The earlier style, however, is indicated by the cane which fills in the space between the splats and the stiles, and the seat is also cane. The carved cresting is also suggestive of the earlier style and is composed of scrolls and a shell ornament. This chair must be about contemporaneous with the introduction of the Dutch style so beautifully are the two mingled. It is in the Bulkeley Collection.

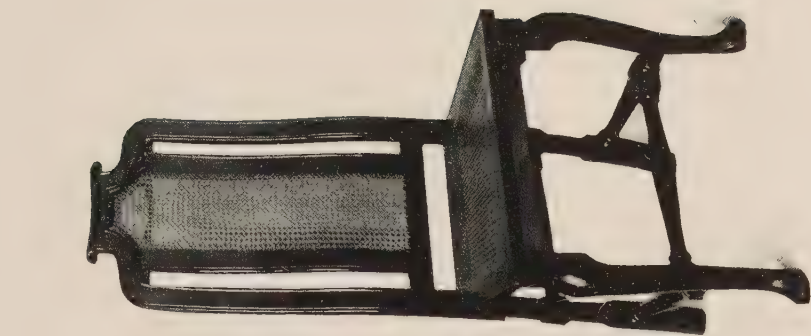


Figure 487.  
Cane Chair with cabriole legs,  
1710-20.

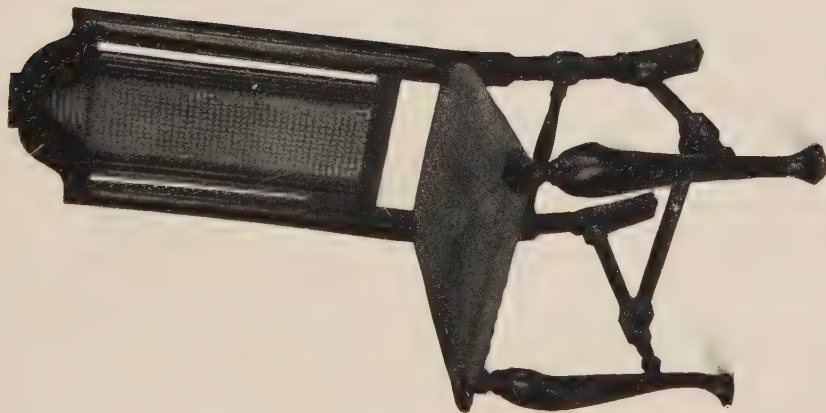


Figure 486.  
Cane Chair with cabriole legs,  
1710-20.

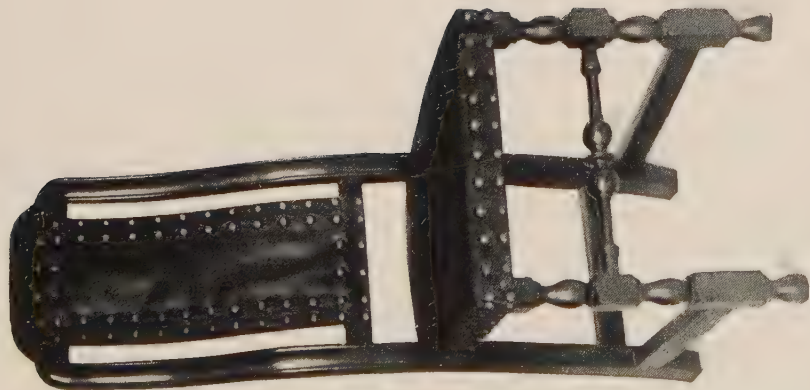


Figure 485.  
Leather Chair, turned legs,  
1700-10.



Figure 489 shows another transition piece. The outline of the back is similar to that shown in Figure 477, but it has the Dutch splat instead of cane. The legs are turned and terminate in Spanish feet. This chair is the property of Miss Augusta Manning, of Hartford.

Figure 490 shows an arm and a side chair in which the backs are in the pure Dutch style (Figure 494), but the legs are in the earlier turned form ter-



Figure 488.

Cane Chair, cabriole legs, 1710-20.

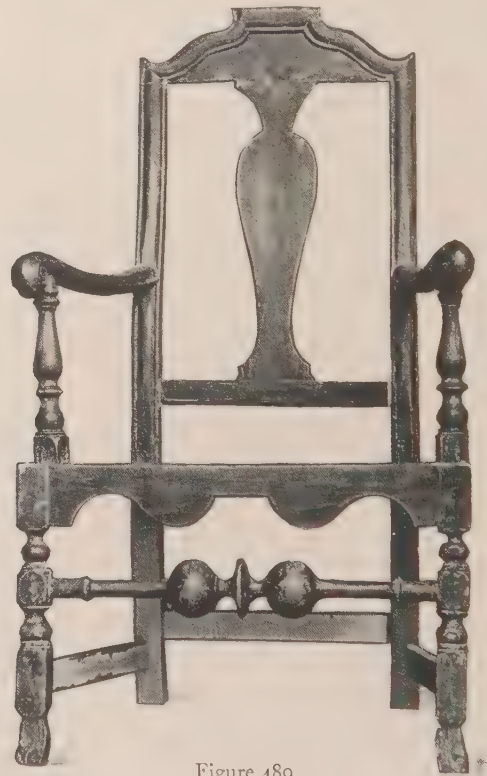


Figure 489.

Chair showing Dutch influence, 1710-15.

minating in Spanish feet. This type of chair was very common throughout New England, and, judging from the number found, must have been made in sets. These pieces are in the Bolles Collection.

Figure 491 shows another chair of this type from the Blaney Collection. The back is not so well worked out, but the interesting feature to note is that the turned legs terminate in short, bandy legs with Dutch feet instead of Spanish feet.

Another interesting variation is shown in Figure 492 which is in the Bolles Collection in the Metropolitan Museum of Art. The only suggestion of an earlier style is the carved cresting, otherwise the chair very closely resembles the chairs in the Dutch style. It will be noted that there are two Flemish scrolls with a C scroll between, a very unusual decoration in so late a piece. The legs are turned for a short distance below the seat and then are cabriole with Dutch feet and underbrace.

It will be seen from the foregoing illustrations that this third type of cane chair was finally carried into the Dutch style.



Figure 490.

Chairs showing Dutch influence, 1710-20.

Figure 493 shows a chair very similar to that in the preceding figure but of a later date. The back is in the Dutch style, and the only suggestion of the carved cresting shown on the preceding piece is the slight carving at the centre of the top. In other respects the chairs are almost identical, having the same mouldings at the base of the splat and the same turning on the legs and stretchers. This chair is in the possession of the writer.

### DUTCH TYPE OF CHAIRS

The new style, which we have seen foreshadowed in the preceding illustrations, was, from the structural point of view, a distinct advance in the evolution

toward lightness. It seems strange that, a few years after the very elaborate carved cane chairs were in vogue, the wheels of fashion should have turned to such simplicity.

The chief characteristics of the style were the use of the cyma curve in the place of straight lines wherever possible and the introduction for the first time of the splat, which has become the distinguishing feature of the English and colonial



Figure 491.

Chair showing Dutch influence, 1710-20.



Figure 492.

Chair showing Dutch influence, 1710-20.

chairs of the Georgian period. The style originated in Holland, but was developed in England and the colonies more than at the place of its birth. It will be hard to overestimate the importance of this new style. It came into fashion about 1700, and it influenced the chairs for the entire century. The backs were composed of two cyma curves so placed that the stiles form a continuous curve with the top. The back is raked in a cyma curve. (See side view of chair, Figure 494.) The front legs are composed of this curve, as is often the seat; the splat is of wood so cut as to leave a uniform space between its edge and the stiles. (See Figure 496.)

The splat, at first plain, became more and more ornate, until in Chippendale's time it became the principal part ornamented.

An example of an early form is shown in Figure 494. This type is found quite commonly in New England and is usually made of maple or walnut. The



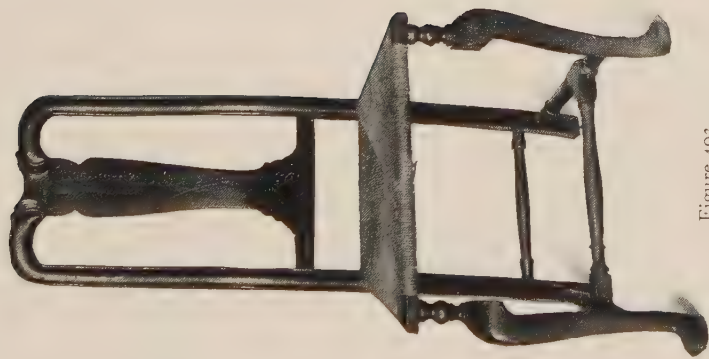


Figure 493.

Chair showing Dutch influence, 1710-20.

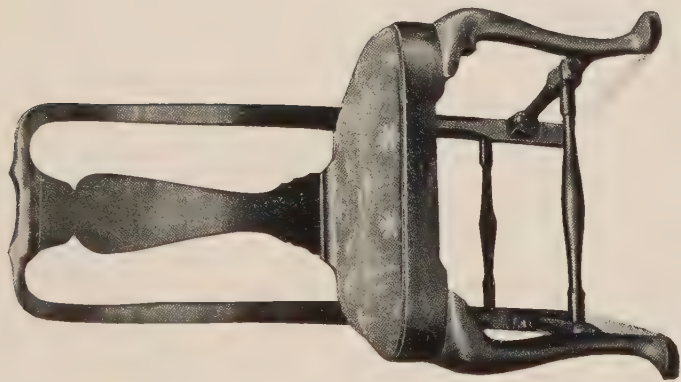


Figure 494.

Chairs in Dutch style, 1710-30.

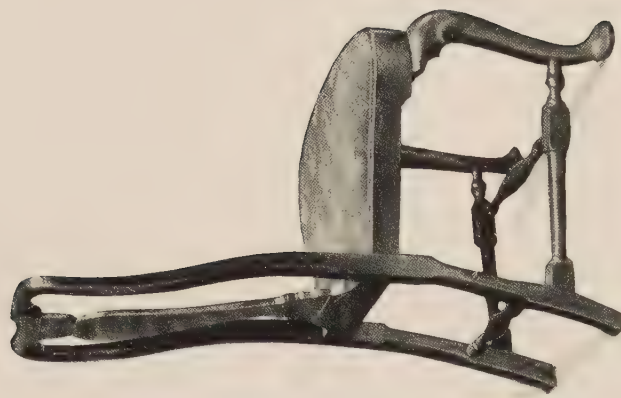




Figure 495.  
Chairs in Dutch style, about 1725.



Figure 496.  
Chair in Dutch style, about 1725.



Figure 497.  
Chair in Dutch style, about 1725.

legs are underbraced with turned stretchers, a survival of an earlier period, and the legs terminate in club or Dutch feet. One of the characteristics of these chairs is the chamfered edges of the rear legs between the stretchers. These chairs belong to the Misses Andrews.

Figure 495 shows the next form of this style of chair. The general appearance is the same as that shown in the preceding figure except that the underbracing has been done away with. The seats are in the same curves with the rounded front and the bandy legs terminate in Dutch feet. These chairs belonged to Dr. Ezekiel Porter and date about 1725.

Figure 496 shows an arm-chair in this style in which the cyma curves are quite exaggerated, and the piece well illustrates the fact that the splat obtained its shape by making a uniform space between the solid centre and the stiles. The underbracing is curved and not turned except between the rear legs. The seat is composed of straight lines instead of curves which indicate a little later date. The bandy legs terminate in pointed Dutch feet. It is a form found more commonly in the South.

Figure 497 shows a chair in the Dutch style. The lines of the back, instead of being in a cyma curve, have a rounded section at the top and then continue down straight. The seat is curved in the usual manner of the earlier chairs, and the legs are cabriole terminating in Dutch feet. On either side of the knees are carved scrolls. The underbracing consists of two curved pieces of wood extending from the front to the rear legs, with another circular piece adjoining them at the centre, as in the preceding figure, which is a rather unusual feature on American chairs. The wood is walnut. This chair is one of a set and is the property of Mr. Thomas G. Hazard, Jr., of Narragansett Pier.

A well-proportioned arm-chair of the period is shown in Figure 498. The splat is solid but it is not cut in the conventional fiddle shape. The seat is curved and at the centre of the front rail is carved a shell. A shell with pendent flowers is carved on each knee and the legs terminate in bird's claw and ball feet. The



Figure 498.

Chair in Dutch style, about 1725.



arms, as is usual in chairs of this period, are very graceful. The chair is the property of the Tiffany Studios.

The surface of the stiles of these chairs is often rounded instead of flat.

The claw and ball foot has been known for many years in metal work and was found on pieces in the early seventeenth century. It also is occasionally found on the cane pieces, but in such pieces it is generally an animal's instead of a bird's claw on the ball. It does not seem to have been at all common in furniture until after 1710. It began to appear in the inventories about 1737. At that date at Boston "6 crow foot chairs" are mentioned, and in 1750 "7 chairs



Figure 499.

Chairs in Dutch style, about 1725.

with eagle feet and shells on the knees"; and at Yorktown, Virginia, in 1745, claw-foot furniture of various kinds is mentioned; ten years at least can be safely deducted from that date to determine when the style appeared.

The style originated with the Dutch and it is generally believed to have been an adaptation of the Chinese design of the dragon's claw grasping a pearl. The claw and ball feet were of two kinds, those representing an animal's claw on a ball and those representing a bird's claw. The former is more common in England than in America.

Figure 499 shows three chairs with different splats, all of them in the shapes known about 1730.

The one on the left is of walnut veneer and has a pierced splat. The one at the centre is of mahogany and has a carved shell in the crest and bird's claw and ball feet. The one on the right is of Virginia walnut and the feet are of the pointed Dutch type.

One of the best designs of the period is shown in Figure 500. The back is high and graceful and at the top is a carved shell with scrolls at either side. The splat is well proportioned and slightly pierced. On the knees are carved shells and the feet are of the angular Dutch type with grooving, which is probably a survival of the Spanish foot and is the type most found in New Jersey and the South. This chair is the property of the writer.

Chairs such as these are often called Hogarth chairs, due to the fact that



Figure 500.

Chair in Dutch style, about 1725.



Figure 501.

Chair in Dutch style, 1725-50.

in his "Analysis of Beauty" Hogarth maintains that the line of beauty is the cyma curve, and one of his illustrations is a chair of this type composed of cyma curves.

A very elaborate arm-chair of the period is shown in Figure 501 and is the property of the Metropolitan Museum of Art. On the cresting are five medallions. Within each are carved flowers. Below this is a large pendant of foliation and flowers. The splat is pierced, and on the edges are carved acanthus leaves and rosettes, and the same design is on the stiles under the arms. On the support of the arm are also carved acanthus leaves. The knees are carved with the same leaf and the legs terminate in animal's claw feet.

Figure 502 shows a seat of the Georgian period, the property of Mr. John J. Gilbert, of Baltimore. Many suites of chairs were made during this period in which were several seats of this sort. They were finished alike on all sides, and the legs were in the fashion of the chairs. The legs on this piece are cabriole, terminating in bird's claw and ball feet, with a ring carved a little above the foot. On the knees are carved acanthus leaves and a scroll extending outward up onto the frame.

Figure 503 shows a style of chair known as a library chair belonging to the Dutch period. The back is built on a curve and is solid. The top is in circular



Figure 502.

Seat in Dutch style, about 1725.

form; the sides above the arms are in a concave form, and below, the arms are cut in cyma curves. The seat of the chair is round. The front legs are cabriole, terminating in Dutch feet with a high-pointed shoe. On the knees are carved shells with pendent flowers. The rear legs are straight with turned bracing and are considerably closer together than are the front legs. The result is that the stretchers between the front and the rear legs are turned in a curve until they reach the width of the rear legs, and are then straight, and are further

strengthened by a turned spindle connecting the two outer stretchers at about the centre. This chair is the property of the Tiffany Studios.

Figure 504 shows an upholstered chair of the period, in the possession of the writer. The back is straight, and the only wood showing is found on the legs, the front ones being cabriole, with bird's claw and ball feet, having a slight scroll carving on the inside under each knee.

We will now consider the simpler type of this form of chair.

Figure 505 shows a style of Dutch chair in the form most commonly found about New York. The top and splat are in the characteristic style, but the stiles and legs are turned and terminate in Dutch feet. The swelling of the turning on the legs was probably intended to give a slight bandy effect. Another feature of these pieces is that the splat is set on a lower rail instead of into the seat rail. This method of construction was quite common in this type of chairs abroad,





Figure 503.

Library Chair, Dutch style, about 1725.



Figure 504.

Upholstered Chair, Dutch style, 1725-50.

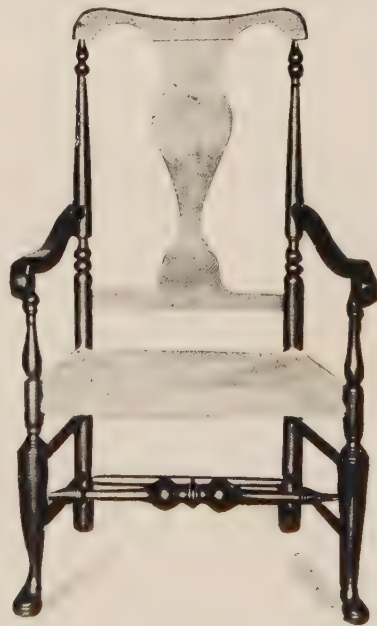


Figure 505.

Chairs in Dutch style, 1725-50.

especially on the Continent, but is usually found in America only on these simpler pieces. These chairs are the property of the writer.

Figure 506 shows two of these simpler chairs which are more commonly



Figure 506.

Chairs in Dutch style, common throughout the eighteenth century.

found in New England. They are made of maple with rush seats, and turned throughout, except for the top rail and the splat.

### EASY-CHAIRS

Not all of the chairs of the early eighteenth century were as straight and austere as those above shown. The records make frequent mention of easy-chairs. This form of chair had a high back and wings extending into the arms, low seat, and was heavily cushioned and upholstered. In the inventories they were valued much higher than other chairs, probably because of the fabric with which they were covered, which at this period was always imported. Most of these easy-chairs are of the period now under discussion. It is, therefore, thought well to insert the illustrations of all of the types here, so that they may be studied together, rather than scatter them through the chapter in their chronological order. They appear in the inventories among the chamber furniture; in New York, 1708, "An easy chair lined with red, £2. 10s."; in Boston, 1712, "an easy chair £1"; in 1713, another for £4; at Philadelphia, in 1720, "an easie chair £7. 10s."

The earliest form of easy-chair belonged to the cane period. It was upholstered and the legs and underbracing were carved in the manner of the cane chairs. None of these pieces have been found in this country, and it is probable that the transition piece shown in Figure 507 is the earliest form here. There were

two forms of the earlier type of this chair, one in which the front of the arms are finished in scrolls, as in this piece, and the other in which the front of the arms are straight. (See Figure 508.) In these types the arms extend only to the wings, never through to the back, the latter being the distinctive feature of the Hepplewhite form. (See Figure 514.)



Figure 507.  
Turned Easy-Chair, 1700-10.

date, for the front turned stretcher is a survival of the carved stretcher of the former period. This piece is the property of Mr. Hollis French, of Boston.

Figure 508 shows an easy-chair with the second type of arm. The seat is much wider, probably due to the change of fashion of dress. The legs are cabriole, terminating in Dutch feet, and side, back, and centre stretchers strengthen the piece. The rear legs between the stretchers are chamfered in the early manner. This chair is the property of the writer.

Figure 509 shows another chair with the second type of arm. It has a rounding seat with a cushion, and bandy legs terminating in Dutch feet; on each

Figure 507, it will be seen, has the earliest form of arms with the scroll finish. The legs are turned and the piece not only has the side, back, and centre stretchers, but also one across the front, which indicates an early



Figure 508.  
Easy-Chair, about 1725.



knee is carved a shell with a pendent flower, and the piece is underbraced in the manner shown in the preceding figure. This chair is the property of Mr. H. W. Erving, of Hartford.

Figure 510 shows an easy-chair, the property of the writer, which has the earlier form of arms; the legs are cabriole, terminating in grooved Dutch feet.



Figure 509.  
Easy-Chair, 1725-50.



Figure 510.  
Easy-Chair, 1725-50.

Although this form of arm is early, yet rarely are the legs on these pieces strengthened by stretchers.

Figure 511 shows another easy-chair of this same type in the rough. The seat should be finished with a cushion. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are plain.

Figure 512 shows an easy-chair with the early form of arms. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are well-carved shells with pendent flowers. This piece is the property of Mr. John H. Buck, of Hartford.

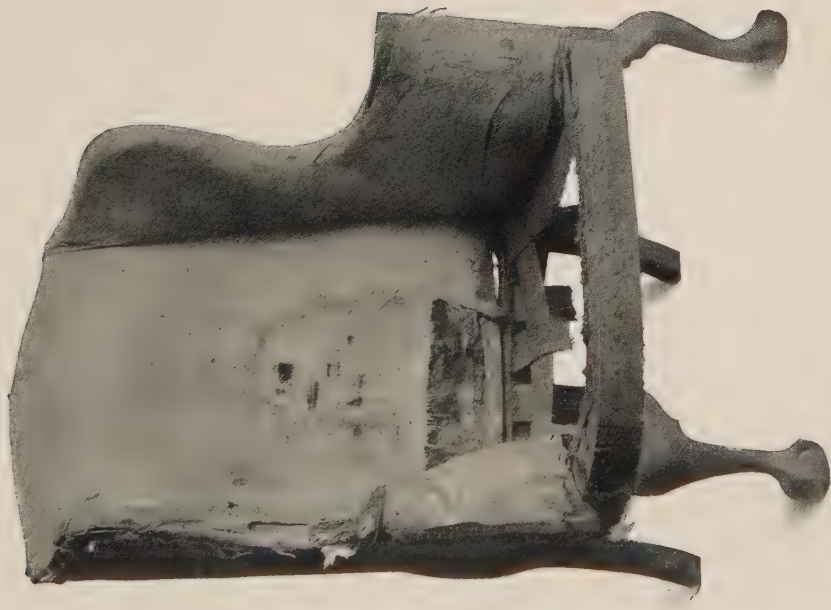


Figure 511.

Easy-Chair, 1725-50.



Figure 512.

Easy-Chair, 1725-50.

Figure 513 shows a rather late variety of an easy-chair with the early form of arms, and it represents the perfection of the style. A characteristic of this type is that the seat is built on a curve with a separate cushion, and the legs are set nearer together and not on the corners as in those above shown. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved



Figure 513.

Easy-Chair, third quarter eighteenth century.



Figure 514.

Easy-Chair, last quarter eighteenth century.

acanthus leaves and flowers extending well down the legs. This chair is the property of the writer.

Figure 514 shows an easy-chair in Hepplewhite style. The distinguishing features are the large wings, which are higher than the back, and rest on the arms which carry through to the back. The legs are straight and underbraced, after the manner of the chairs of the later period. The seat, although straight, has a cushion. This chair is the property of the writer.

In Figure 515 we find a very unusual easy-chair in the late Empire style. The arms are scrolls and carved with rosettes and acanthus leaves, similar to the sofas



of the period, and carry through to the back, while the wings rest on the outer edge. On the rail above the legs are carved rosettes, and the legs terminate in claw feet with heavy carved acanthus leaves on the knees. This is the only easy-chair of so late a period that has come under the writer's observation. It is the property of Mr. C. R. Morson, of Brooklyn.



Figure 515.

Easy-Chair, Empire period, first quarter  
nineteenth century.

### ROUNABOUT CHAIRS

A style of chair very popular in the first half of the eighteenth century is the roundabout chair. Its popularity was probably due to its comfort, obtained from the curved back. It is constructed with one leg in front, and the other three legs carry through the seat to support the arms and back which are built on a curve. They are found in three styles, the transition, the Dutch, and the Chippendale.

Figure 516 shows a form of chair known as a wheel chair, owing to the fact that the underbracing has the appearance of spokes of a wheel. It is probably the forerunner of the roundabout chair. The back is circular in form and is

supported by the extension of the four back legs. The outer ends terminate in finials. The back is in three sections, each mortised and tenoned into the upper section of the legs and each oval-shaped opening, which was originally caned both front and back as was also the seat. There are two legs in front and a round

moulded stretcher connects all of the six legs, which are turned and terminate in plain feet. Wheel chairs are very uncommon. They are probably of Eastern origin, for the one in the frontispiece, which is the property of the writer, has bamboo pegs and the cane is very fine, after the Eastern fashion. The writer has seen several in England which have the carved cresting between the legs in the manner of the caned chairs. This



Figure 516.

Cane-Back Wheel Chair, about 1700.

chair is the property of Mr. William W. Smith, of Hartford.

Figure 517 shows a roundabout chair in the transition style. The legs and the stretchers on the front are nicely turned, while at the back the stretchers are plain. The front leg terminates in a Spanish foot and the others are plain turned. Chairs of this early style are also found with two splats, either plain or slightly pierced. The seat is sometimes finished with rush and sometimes with a slip seat. This chair is the property of the Misses Andrews.



Figure 517.

Roundabout Chair, 1720-30.

Figure 518 shows another roundabout chair in the transition style built in the usual manner. The simple Dutch splats in the back fasten to a lower rail instead of extending to the seat rail. The legs have double underbracing, as in the preceding figure, and the front leg terminates in a short Dutch foot similar to those

appearing on the chair in Figure 491. This chair is the property of Mrs. Charles P. Cooley, of Hartford.

Figure 519 shows a roundabout chair with extension top, in the early Dutch style, quite closely resembling the chair shown in Figure 495. The legs are cabriole, terminating in Dutch feet, and the arms are rounded on the edge instead of having the usual flat surface. This chair is the property of Mr. Albert H. Pitkin, of Hartford.

Figure 520 shows a very good roundabout chair, the property of Mr. Francis H. Bigelow, of Cambridge. It is in the graceful Dutch style. The legs, supports for the arms, the seat, and the splat are all in cyma curves. The arms end in a scroll and the legs terminate in Dutch grooved feet.

A well-proportioned roundabout chair is shown in Figure 521, the property of Mr. Nathaniel Herreshoff, of Bristol. The supports to the arms are curved, as in the preceding figure, and the slat is cut in a double C-scroll design. At the front



Figure 519.

Roundabout Chair with extension top, second quarter eighteenth century.



Figure 518.

Roundabout Chair, 1720-30.



Figure 520.

Roundabout Chair, second quarter eighteenth century.



of the arms is a slight hollowing. The rail on either side of the front leg is cut in cyma curves, and the piece stands on four cabriole legs terminating in bird's claw and ball feet. Several chairs identical with this have been found in Rhode Island.

Figure 522 shows another chair quite similar to that shown in the preceding figure. The legs and supports for the arms and the splat are composed of cyma



Figure 521.

Roundabout Chair, third quarter  
eighteenth century.



Figure 522.

Roundabout Chair, third quarter  
eighteenth century.

curves, but the seat rail is straight. A deep skirt extends below the seat rail. The arms are in the usual flat form and the legs terminate in bird's claw and ball feet, and on the front knee is carved a shell. This chair is the property of Mr. H. W. Erving.

Figure 523 shows another roundabout chair, the property of Mr. H. W. Erving. The front leg is cabriole, terminating in a Dutch foot; the other legs are straight, terminating in the same feet. The legs are underbraced with a turned X bracing. The splat is pierced in a scroll design the same as that shown on the Chippendale chair (Figure 543). The seat rail is curved.

Figure 524 shows a very handsome roundabout chair with extension top. There are four cabriole legs, terminating in bird's claw and ball feet, and on the

knee of the front leg is carved a shell. The legs are underbraced with turned X bracing. The supports for the arms are turned and the splats are cut in a Chippendale design.



Figure 523.

Roundabout Chair, third quarter eighteenth century.



Figure 524.

Roundabout Chair with extension top, third quarter eighteenth century.

pendale design. The extension of the back is also in the Chippendale style. This chair was the property of the late Mr. Walter Hosmer.

Figure 525 shows an interesting arm-chair which at first glance seems to be a roundabout, but it has two legs in front. The back and arms are, of course, in the roundabout form and cover three sides instead of two. The splat is cut in a Chippendale design. This chair is the property of Mr. Dwight M. Prouty, of Boston.

## WINDSOR CHAIRS

Probably no variety of chair was so popular in this country during the last half of the eighteenth century as the Windsor chair. The origin of the chair is



Figure 525.

Roundabout Chair, third quarter eighteenth century.

not known. Tradition says it received its name by having been found by one of the Georges in a peasant's hut near Windsor. It was very popular in England all through the eighteenth century and appears to have been made in this country first in Philadelphia. There can be little doubt that the standard was set by that city, for advertisements are found in the Boston papers stating that a local chair-maker has Windsor chairs for sale "as good as those made in Phila-



Figure 526.

Windsor Chair, third quarter eighteenth century.

delphia," and at New York, in 1763, are advertised "Philadelphia made Windsor chairs." That the trade was a large one is evidenced by the fact that the early directories and advertisements show that the work was specialised, and the expression "Windsor Chairmaker" is common.

Fortunately we are able to determine which were the earlier types of the chair, because advertisements often give illustrations. In the earliest form the arms extended round the back, as in roundabout chairs, and there was an extension top either made of a bent piece of wood with either end fastened into the arms and supported by spindles, or with a curved piece of wood so supported. (See Figures 526 and 527.)

In the next form of construction the arms and back are formed of a piece of bent wood supported by spindles. (See Figure 532.)



The third form is the late form with the rectangular lines following the outlines of the Sheraton school (Figure 535).

By far the largest number of Windsor chairs found are in the earliest type, not only because that form was the strongest and easiest to make, but also because that style continued to be made in large numbers well into the nineteenth century. These chairs are usually found painted, and the popular colour seems to have been green, because many of the advertisements mention "Green Windsor chairs." The great popularity of these chairs was undoubtedly due to the fact



Figure 527.

Windsor Chair, third quarter  
eighteenth century.

that they were cheap and light and much more comfortable than the ordinary chairs with which they were contemporaneous. They were, in fact, the everyday chair of the period.

The English variety differed in some particulars from the colonial. In the first place, many of them had a splat as well as spindles, a feature never seen on American Windsors, and the turning on the legs was not so elaborate on the English as on those found here.

Figure 526 shows an English Windsor chair. It has a comb top and a pierced splat in each section. The arms extend from the back in the usual way and the legs are cabriole, terminating in Dutch feet and underbraced.

Figure 527 is an early form of Windsor chair which is the property of Mr. Albert H. Pitkin, of Hartford. The legs are turned in vase turning and raked. The legs on Windsor chairs usually pass through the seat and fasten with a fox-

tailed wedge. The bulb-turned underbracing connecting the back and front legs and the stretcher through the centre give further rigidity. The spindles directly



Figure 528.

Windsor Chairs, third quarter eighteenth century.

under the arms are turned, while the others are plain, slightly swelling. The long spindles which support the back extend through the back and fasten into the seat.



Figure 530.

Fan-Back Windsor Chairs, last quarter eighteenth century.

All or these features are common to all Windsor chairs. The ends of the arms on this piece are carved to represent an open hand; they are also found carved to represent a closed hand. These carved types are rare.

Three good types of Windsor chairs are shown in Figure 528. The first one, on the left, is in the early type with a very high back. The legs and supports for the arms are turned in the usual way. The centre chair has what is known as the comb back because of its resemblance to the old-fashioned back



Figure 529.

Windsor Chair, third quarter eighteenth century.

comb. It consists of a curved bow-shaped piece usually, as in this case, with scroll ends and supported by spindles passing through the back into the seat. The third chair is in the same type of comb back but a little more elaborate. The centre of the back is a little raised, like the roundabout chairs, and the arms are carved in a scroll. These chairs are in the Bolles Collection.

Figure 529 shows another comb-back Windsor chair in the Bolles Collection. The turning of the legs and stretchers is finer than in the preceding figures, as are also the supports for the arms. The comb top is taller and bow-shaped and finished with well-carved scrolls.





Figure 531.  
Windsor Slipper-Chair, Dutch feet, last  
quarter eighteenth century.



Figure 533.  
Windsor Chair, last quarter eigh-  
teenth century.



Figure 532.  
Windsor Chairs, last quarter eighteenth century.

Figure 530 shows a pair of what are called fan-back Windsors. It will be seen that they are really the side chair of the comb-back type and, as is the case with the side chairs of the Windsor type, are less strong than the arm-chairs. These chairs are the property of the Honourable John R. Buck, of Hartford.

Figure 531 shows an interesting slipper-chair of the fan-back type, the property of the writer. The seat is but fourteen inches high, while the back is of the regular height. The turnings are unusually large and the front legs terminate in Dutch feet, a most unusual feature for American Windsors.

Figure 532 shows the next type of Windsor chairs, in which the arms, instead of passing through the back in a horizontal line, are bent to form a high back quite similar in appearance to the extension back in Figure 527. This form of the chair is very graceful. It is quite common, but is structurally much weaker than the other type, as the chair invariably breaks at the point where the arms so sharply bend to form the top. The side chair, it will be seen, has the same general appearance, but the curved strip is fastened into the seat. The back of the arm-chair is supported by two spindles fastened into the top and extending to a projection of the seat.



Figure 534.

Windsor Writing-Chair, last quarter eighteenth century.

Another chair of the same type with a comb-back extension top is shown in Figure 533 and is in the Bolles Collection. The comb top is supported by five spindles which pass through the top and fasten into the seat. The back is supported by two spindles, as in the last figure.

The rarest form of the Windsor chair is that known as the writing-chair, of which a very beautiful example is shown in Figure 534. The back is of the same type as that shown in the preceding figure and has a large comb top supported by seven spindles. The right arm is enlarged into a table and is supported by spindles set into the extension of the seat. Under the seat is a drawer on side runners, and

a similar drawer is under the table. In front, under the table, is a candle slide which, when closed, locks the drawer. This piece is in the writer's possession and at one time belonged to the first Congregational minister of Chesterfield, Massachusetts, and was not new in 1790. Such a piece may have been referred



Figure 535.  
Windsor Chair, about 1800.



Figure 536.  
Windsor Chair, first quarter nineteenth century.

to in a Boston inventory of 1760, "A writing chair, 3s. 8d." One can hardly realise what a comfortable and convenient piece this is, both for reading and writing.

A later type of Windsor chair is shown in Figure 535. All the lines are rectangular except the comb top, which is in the usual bow shape, and the turnings are very simple. The rockers on the chair are original.

Figure 536 shows the latest type of Windsor chair. The back and spindle slats are painted, as is also the comb top, which is supported by five spindles which extend only to the main back instead of to the seat. This piece is in the Bolles Collection.



## THE PERIOD OF THE CABINET-MAKERS, 1750-1840

The period now under consideration is marked by an extravagance of taste and fluctuation of fashions never before attained, which were primarily due to the sudden increase in wealth in the colonies and in England. The furniture was drawn exclusively from English models down to the introduction of the Empire style, and in their eagerness for something new the people, following the English fashions, rushed from the plain, stately pieces of the Queen Anne period to the rococo French designs of Chippendale; then, tiring of that, back to the classic for a brief time under Adam; then, in a revolt against the heavy pieces of Chippendale, to the over-light and perishable pieces of Hepplewhite and Shearer; then on to the gaudily painted pieces of Sheraton, who, under the stress of public taste, at last succumbed to the Empire style and sank into a mere copiest of the French school. Such is, in brief, the history of the chairs of this period.

This fickleness was, of course, felt more in the cities than in the country, where we often find two, or even three, of these styles existing side by side equally popular. In the cities, however, we find that the published books of design were offered for sale in the same year as they were in London, which shows the close touch kept with the London fashions.

Chippendale's designs remained popular longer than any of the others, for the reason that at the time the style changed in England the Revolutionary War was at its height and all intercourse between the two countries had practically ceased; consequently our cabinet-makers, not having the new models to work from, continued to work in the Chippendale style. By the time intercourse was resumed the Hepplewhite and Shearer styles were firmly established, and consequently we find few pieces here in the transition style, but there was a sudden change from the old to the new style. From the following coincidence we are able to determine fairly closely when the change took place.

In Wethersfield, Connecticut, were two men in good circumstances. One married in 1791 and the other in 1799, and each furnished his house in the prevailing fashion. The furniture of the one married in 1791 is Chippendale in character entirely, while that of 1799 had not a single example of that kind but was entirely Sheraton. This would seem to indicate that the Chippendale style gave way to the Sheraton somewhere between these two dates, although, of course, we find at much earlier dates Sheraton pieces, as in the Nichols house, at Salem, built and said to have been furnished in 1783 almost entirely in Sheraton style, with but little of the Chippendale; and the furniture used by General Washington, when President in 1789, and now preserved in the City Hall, New York, is pure Sheraton in style.

It is of the greatest service in placing the date of a chair to be able to tell with a degree of accuracy under the style of which cabinet-maker it falls, and we

are of the opinion that the safest guide to follow is the general outline of the backs. There are, of course, a few instances where a piece will combine two styles, or perhaps be such that no single rule will enable one to determine; but these are the rare exceptions, and the following will be found to be the almost universally true characteristics of the various styles.

Figure 537 shows the backs of the four different styles.

A shows the Dutch back. It will be noted that the top curves down to the upright pieces forming the back, so that they appear to be one piece. This will universally be found true in the Dutch chairs, either in this form or in its modification shown in Figure 505.

B is Chippendale in its simplest form. It will be seen that it differs from the Dutch in that the top rail is bow shape and the ends of the top curve up instead

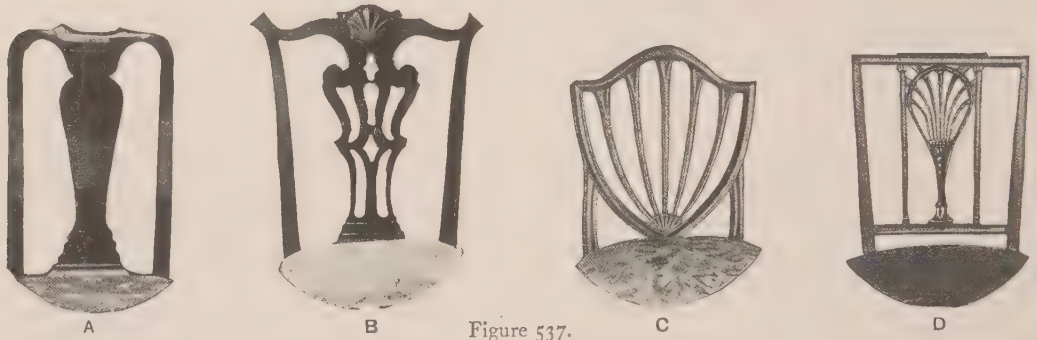


Figure 537.  
Types of Chair Backs.

of down, and the centre is a rising curve. This form has infinite variations, and occasionally the ends drop, but never to form an unbroken line with the sides, and there is usually a centre rise.

C is Hepplewhite. These chairs are very easily distinguished, as the back is always either heart, shield, or oval in shape, and there are but few variations.

D is Sheraton, the general characteristic of the backs being that they are rectangular in shape, the upper edge often being raised in the centre and sometimes curved instead of straight. They never have a simple splat to form the back, which never joins the seat, but is supported by a cross-rail.

By bearing these figures in mind and allowing for the variations, one can readily tell at a glance under which of these influences a given piece falls.

When Chippendale's influence first began to be felt it is difficult to determine, for his name is not mentioned, so far as we have been able to find, until the time his published designs appeared in 1753; but judging from the spirit in which the "Director" was written, and the extremely well-made copper plates with which it was illustrated, and the price at which it sold, he must have before that time established his reputation. He died in 1779, and consequently may have been

born as early as 1709, so that he could have been working for himself as early as 1735. On the whole, however, we think the conservative date of 1750 is the safest to give as the time when his influence had become somewhat general.

Chippendale excelled as a chair-maker in the designs he created for chair backs. As has previously been said, the development of the splat was distinctly English, and in Chippendale's masterful hands this became the principal beauty of the chairs. These designs were new and are his chief contribution to the cabinet-maker's art. His chairs were in Dutch, Gothic, French, and Chinese style, and more than one style was often combined in the same chair. In upholstered chairs he frankly copied the French, calling them French chairs, and some of his designs were exact copies of some already published fifteen years earlier in France.

Not by any means were all the Chippendale chairs of the ornate type so commonly associated with his name. Such chairs were expensive, and many of his designs, even in England, were very simple, but in both countries are to be found magnificent examples of his best work. The chief fault in most of Chippendale's chairs is that the arms and seat rails are not sufficiently good for the back. The rails seem to have been his chief foible. In the Dutch period the rails were usually curved so that the lack of ornamentation was not noticeable, beauty of line compensating for their plainness. On the Chippendale chairs, however, the rail was generally straight and, except in the finest specimens, did not sufficiently harmonise with the other portions of the chair, which were often carved. This seems rather strange, because French chairs of the period with which he appears to have been familiar excelled in this particular.

It must be borne in mind that Chippendale was not the only designer of chairs during the third quarter of the eighteenth century. There were also Ince and Mayhew, Robert Manwaring, and others of less importance; consequently it is not strictly accurate to call all chairs having the bow-shaped back by Chippendale's name, but they should rather be called of his period. It is highly improbable that the few designs of chair backs shown by these cabinet-makers were the only ones used by them. These designs were undoubtedly the newest, but judging from the large number of chairs extant which are not in any published book of designs it seems probable that the cabinet-makers did not confine themselves to these new designs.

The chairs in Chippendale designs whose splats are in the general outline of the fiddle are probably earlier and represent the effort of the local cabinet-makers to keep pace with the times.

Before taking up the principal designs of the period we will illustrate a few chairs showing the transition from the earlier pieces.

Figure 538 shows a chair with a Chippendale bow-shaped cresting and a pierced splat in a design shown by Manwaring. The legs, however, are turned



and braced and terminate in Spanish feet. The splat does not extend to the seat, but is set into a rail after the fashion seen on some of the earlier chairs. This combination of the early transition and the Chippendale is not at all uncommon in America. This chair is in the Bolles Collection.



Figure 538.

Chair in Chippendale style, Spanish feet,  
third quarter eighteenth century.

Figure 539 shows another transition chair with bow-shaped cresting, splat setting into a lower rail, and turned legs and stretchers. The legs terminate in short Dutch feet. This chair is very low and is in the form known as a slipper chair. It is the property of Mr. Dwight Blaney, of Boston.

Figure 540 shows a chair with a bow-shaped cresting and a solid splat, which is the simplest form of the chair of the period. The legs are cabriole, terminating in angular Dutch feet of the New Jersey type.

Figure 541 shows a form of chair quite commonly found. The back is high, the cresting well shaped, and a carved shell is at the centre. The splat is slightly pierced and the legs are cabriole, terminating in bird's claw and ball feet, and on each knee and centre of skirt is carved a shell. This chair is the property of Mr. William Meggat, of Wethersfield, Connecticut.



Figure 539.

Chair in Chippendale style, Dutch feet, third quarter eighteenth century.



Figure 540.

Chair in Chippendale style, third quarter eighteenth century.



Figure 541.

Chair in Chippendale style, third quarter eighteenth century.



Figure 542.

Chair in Chippendale style, third quarter eighteenth century.

Figure 542 is quite similar to the foregoing, except that the splat is pierced in scroll designs. A shell is carved at the centre of the cresting and on each knee, and the cabriole legs terminate in bird's claw and ball feet. This chair is the property of the Honourable John R. Buck, of Hartford.



Figure 543.

Chair in Chippendale style, third quarter eighteenth century.



Figure 544.

Chair in Chippendale style, third quarter eighteenth century.

Another of the earlier designs is shown in Figure 543, the property of Mr. F. O. Pierce, of Brooklyn. The splat is composed of a rather long concave curve, below which is a large curve extending back into the top rail. The same theme is found in the late chairs of the Dutch period and in many variations in the Chippendale period. The legs are cabriole, terminating in Dutch feet, and the skirt is cut in cyma curves after the manner of the earlier period.

Figure 544 shows a chair, the property of Dr. Frank I. Hammond, of Providence, in which the splat is in the same general outline as that shown in the preceding figure, except that it is slightly better and has an additional entwined design at the centre. At the centre of the cresting are carved acanthus leaves and scrolls, and a rope moulding finishes the bottom of the skirt. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved acanthus leaves.



Figure 545 shows another chair of the same design in which the design is worked out in its purity. Of course such a chair as this was the model from which the other simpler ones were made. On the cresting are carved acanthus leaves, and there is an acanthus-leaf carving on the edges of the scrolls in the splat.



Figure 545.

Chair in Chippendale style, third quarter eighteenth century.



Figure 546.

Chair in Chippendale style, third quarter eighteenth century.

The arms are in the shape used in the Dutch period and on the knobs and supports is leaf carving. The legs are cabriole, terminating in Dutch feet, and the entire front of each leg is carved in acanthus-leaf and rococo designs. A chair with carving on the legs usually stands on bird's claw and ball feet or French scroll feet. This chair is the property of Miss Augusta Manning, of Hartford.

Figure 546 shows still another chair with the same design of splat but of considerably later date. The only carving is at the top of the cresting and at the centre. The legs are straight and underbraced in the manner of the late pieces. This chair was new in 1791 and was part of a wedding outfit at Wethersfield, Connecticut, and was the property of the late Miss Esther Bidwell. Of course, at the large centres this style had long since disappeared, but this chair was probably made by a local cabinet-maker who still clung to the old style.

Figure 547 shows a chair in the possession of Mr. Richard A. Canfield, the splat of which strongly suggests the style now under discussion, but the plain scrolls have been broken into irregular curves. The cresting is well carved in acanthus-

leaf and scroll designs which extend partly down the stile. The stiles for the balance of the distance are fluted and reeded. The edges and surface of the splat are carved in scrolls and acanthus-leaf designs. The rail of the seat is carved in a fret design. The legs are straight and are fluted and reeded and the underbracing has chamfered edges.



Figure 547.

Chair in Chippendale style, about 1760.

Another of the earlier designs is shown in Figure 548. The splat consists of a concave curve and a long cyma curve, and a scroll extends back into the top, but it is not a continuous curve as in the preceding designs. At the centre is carved a ribbon and tassel. The carving is of the highest order. The cresting is carved in an acanthus-leaf scroll, as are also the edges, and at each end is carved a shell. The edges of the splat are also carved with acanthus-leaf scrolls. The stiles are fluted, and at the centre of the seat rail is carved a shell with streamers and at the corners a carved shell extends on each knee. The edge of the skirt is carved in the



Figure 548.

Chair in Chippendale style, third quarter eighteenth century.

rope design. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are acanthus-leaf scrolls. This chair represents one of the best types found in this country. There are several known which differ only sufficiently to show that they were not of a set, but probably made by the same cabinet-maker. This chair is the property of the writer.

Figure 549 shows a chair in the Blaney Collection in which the splat is in the identical outline of that shown in the preceding figure, except that there are no ribbon and tassel at the centre. The splat, however, is simply cut out and not enriched with carving. This and the preceding chair illustrate how a fully worked out model would be copied



Figure 549.

Chair in Chippendale style, third quarter eighteenth century.



Figure 550.

Chair in Chippendale style, 1770-80.

by local cabinet-makers, in which the outline will be faithfully given but all detail omitted. At the centre of the cresting is carved a shell. The arms are scrolled and the supports for the arms are hollowed. The piece stands on cabriole legs, terminating in bird's claw and ball feet, and on the knees are carved shells.

Figure 550 shows a chair with a still different form of splat. The outline of the splat is fiddle-shaped, composed of a concave and a long cyma curve. At the top is carved drapery, three tassels, and below the wood is so cut as to form intertwining ribbons. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are beautifully carved in a leaf design. The stiles are fluted and reeded. The cresting is carved in a leaf





Figure 551.

Chair in Chippendale style,  
third quarter eighteenth  
century.



Figure 552.

Chair in Chippendale style,  
third quarter eighteenth  
century.

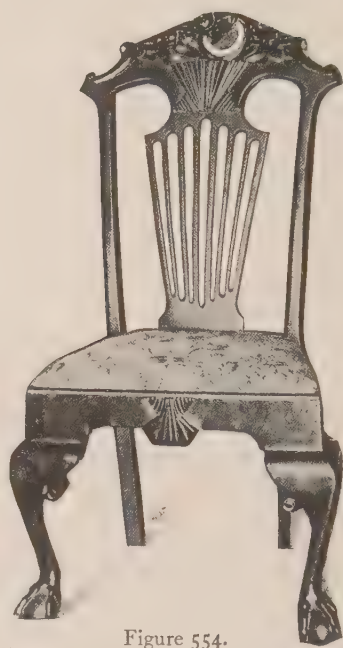


Figure 554.

Chair in Chippendale style,  
third quarter eighteenth  
century.

design. This design is quite often found in England and in this country, especially in Philadelphia and the South, and although it does not appear in any of the published designs it is one of the best of the period. The seat rail, however, is its only fault. The straight plain surface is out of keeping with the flowing lines of the drapery. It is the property of the Metropolitan Museum of Art.

Figure 551 shows a chair in the writer's possession in which the splat is cut in another early design. The scroll of the splat appears to commence at the outer ends of the cresting and to carry through to about the centre of the splat in a Flemish scroll which splits, forming a C scroll at the upper end. The illusion is further carried out by having a shell carved at the centre of the cresting, apparently joining the two curves. Below the scrolls are simple concave scrolls. This design is found on some of the late chairs of the Dutch period and was carried through into the Chippendale period. The legs are cabriole, terminating in Dutch feet standing on shoes. The chair is



Figure 553.

Chair in Chippendale style, third  
quarter eighteenth century.

underbraced in the same manner as appears on the chair in Dutch style (Figure 494).

Another form of splat consisting of a long concave curve is shown in Figure 552. The legs are cabriole, terminating in bird's claw and ball feet, and the piece is underbraced in the earlier style. This chair is the property of Mr. William Meggat.



Figure 555.  
Chair in Chippendale style, 1750-60.

Another chair having a splat with a long cyma curve is shown in Figure 553. The top rail is almost straight, with scroll ends, and the legs are cabriole, terminating in bird's claw and ball feet.

A form of chair of which several have been found in Philadelphia is shown in Figure 554. The cresting is carved with flowers quite like the design found on rosewood pieces of a much later date. The splat is composed of a series of parallel slats and above is carved a large shell ornament. The legs are cabriole, termi-

nating in bird's claw and ball feet, and at the centre of the rail is carved a shell. The chair is made of Virginia walnut. It is the property of the writer.



Figure 556.

Chair in Chippendale style, French taste, 1750-60.

Figure 555 shows an interesting chair in the Bulkeley Collection which came from Philadelphia. The design is one found in the first edition of Chippendale's "Director," but is not found in the third edition. The cresting is carved in scrolls after the French fashion, and the splat, although rather simple, is well carved and finished. The legs are cabriole, terminating in the French scroll foot with carved acanthus leaves. On the scroll and on the knees are carved scrolls and leaves.



Another chair found in Philadelphia is shown in Figure 556 and is the property of Mr. H. W. Erving. The design is that of Plate XV in the third edition of Chippendale's book, except that in the plate the splat is composed of ribbons. The cresting is beautifully carved in rococo pattern, and the splat is composed of a short and long concave curve. Rococo and leaves are the dominant ornamentation and so graceful and light that the splat seems fragile. As a matter of fact,



Figure 557.

Chair in Chippendale style, ribbon back, 1750-60.

however, the splat is very strong and heavy, the light effect being obtained by cutting away the edges of the back. The stiles are in two cyma curves and are pierced in two places in what would be considered the weak spots of chair construction, but made extra heavy in this case to meet the strain. The rails above the seat are elaborately carved in a rococo design. The legs are cabriole, with French scroll feet, and the legs and skirt are carved in a rococo design, forming a graceful whole. The proportions of this chair, its construction and ornamentation, its lightness, grace, and apparent disregard of the rules of construction, all point to the conclusion that it was made by a master who thoroughly understood his



Figure 558.

Chair in Chippendale style, Gothic taste, third quarter eighteenth century.

subject. It is the best chair that has been found in this country, and was probably made by Chippendale and imported.

It is a far cry from the simple Dutch splat to the one shown in this chair.

Figure 557 shows a chair, the property of Lord Saint Oswald, of Nostel Priory, which was made by Chippendale and is similar to one of the chairs shown in Plate XV of Chippendale's book. It is in the design known as a ribbon back: A double chair which opened into a day bed is in the same set. This chair is not so graceful as that shown in the last figure. The stiles and cresting are quite plain and the legs are of the usual bird's claw and ball type. The splat, however, is very fine. In outline it somewhat resembles that shown in the last figure, and within the scrolls are carved a bow knot and streamers of ribbons turning around the scrolls to the

bottom of the splat, and at the centre is a large tassel supported by a cord.

It is rather interesting to note that Chippendale, in speaking of the ribbon-back chairs, says: "Several sets have been made which have given entire satisfaction. If any of the small ornaments should be thought superfluous, they may be left out without spoiling the design. If the seats are covered with red morocco this will have a fine effect."

Figure 558 shows a chair, the property of Dr. Frank I. Hammond, of Providence, in which the design of the splat is in Gothic style. On either side of the centre of the cresting is a small spiral scroll and at the ends of the crestings are carved acanthus leaves. The edges of the splat are finished in a beaded

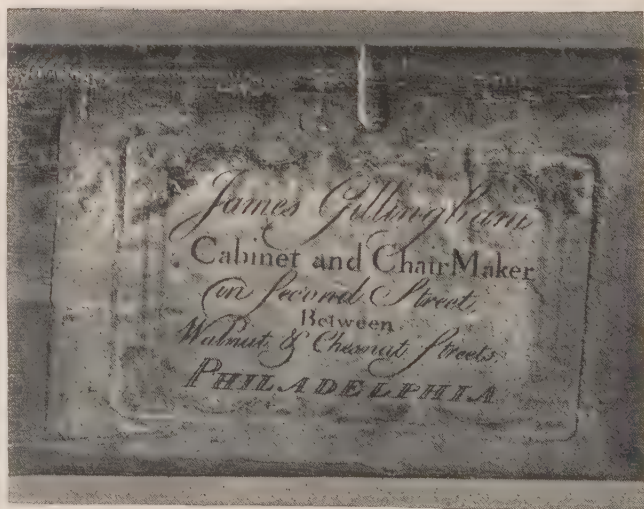


Figure 559.

Advertisement on back of foregoing chair.

scroll, as are also the skirt and the sides of the knees. The piece stands on well-proportioned cabriole legs terminating in bird's claw and ball feet. The chair has a reserve of design which makes it very pleasing. The most interesting feature of this chair, however, is the fact that the design is that shown in Plate X of Chippendale's third edition. It also appeared in his first edition. On the back of the seat is pasted the advertisement of the maker, which is shown in Figure 559. The border of the card is engraved in Chippendale scrolls, and the



Figure 560.

Chair in Chippendale style, Gothic taste,  
third quarter eighteenth century.



Figure 561.

Chair in Chippendale style, Gothic taste,  
third quarter eighteenth century.

card reads: "James Gillingham, cabinet and chair maker in Second Street, between Walnut and Chestnut Streets, Philadelphia." It is perfectly apparent, therefore, that the maker of this chair was familiar with Chippendale's book, and this may account for the fact that so many beautiful examples in the Chippendale style were found in Philadelphia.

Figure 560 shows an arm-chair in which there is a suggestion of the Gothic style caused by the interweaving of ribbon-like pieces. The cresting is carved in rococo and leaf design, and pendent flowers finish the surfaces where the two loops of the ribbon touch. The stiles are fluted, as are also the arm supports and the straight legs. On the outer edge of the legs is carved a reel and bead moulding. This chair is the property of the Tiffany Studios.



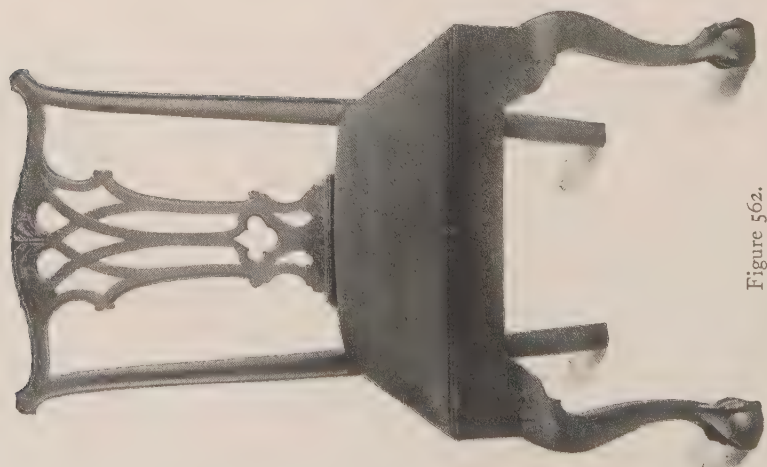


Figure 562.

Chair in Chippendale style, Gothic taste, third quarter eighteenth century.

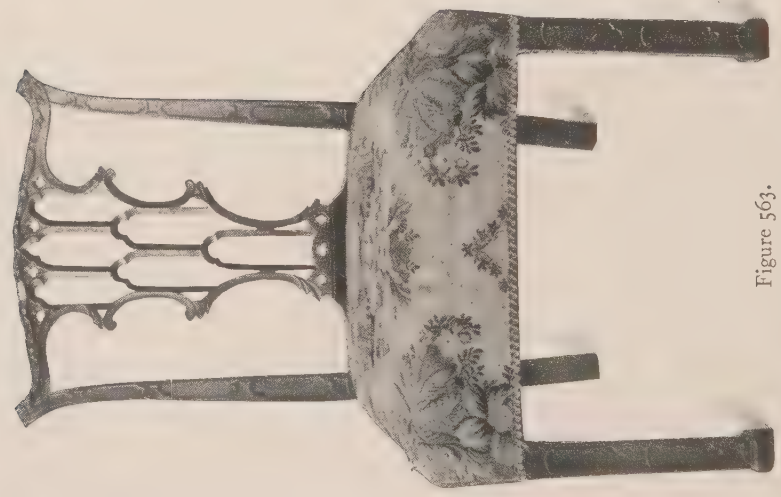


Figure 563.

Chair in Chippendale style, Gothic taste, 1760-70.

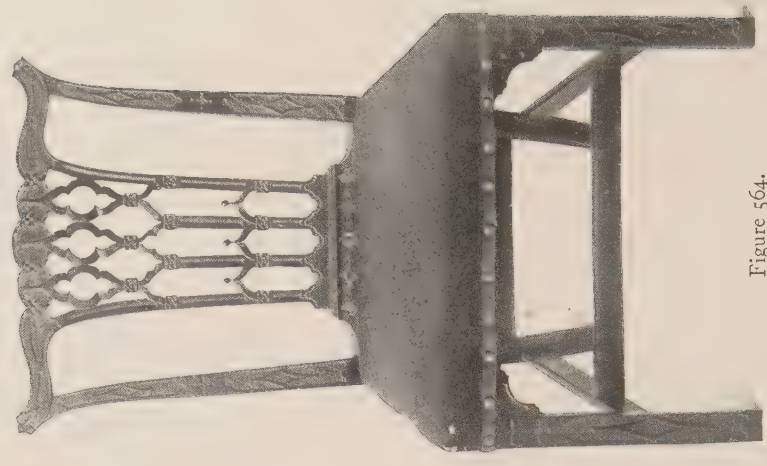


Figure 564.

Chair in Chippendale style, Gothic taste, 1760-70.

Figure 561 shows a chair very similar to one shown in Plate X of Chippendale's book. The splat has a suggestion of the Gothic, and the chair, though plain, is well proportioned and finished. The legs are straight and not underbraced, and at the corners are fret brackets. This chair is the property of Miss Augusta Manning, of Hartford.

Figure 562 shows a chair having the splat composed of three concave curves in the Gothic fashion. This design seems to have been one of the most popular, and is to-day, for there are many reproductions. The legs are cabriole with bird's claw and ball feet. This chair is the property of the Tiffany Studios.

Figure 563 shows a chair, the property of the Tiffany Studios, which has a very interesting form of Gothic back. The outer edges of the splat are composed of three C scrolls. Within these scrolls are Gothic arches in a series of three, two, and one, the top arches cutting into the cresting and being pierced on either side and between in quatrefoil piercings. The upper surface of the cresting is cut in Gothic designs and there is a slight carving at either end. The fronts of the stiles and of the legs are cut in Gothic designs, and at the base of the splat are two quatrefoil piercings with a trefoil between.

A very elaborate Chippendale Gothic chair is shown in Figure 564. The splat is composed of archings above which is a species of quatrefoil piercings extending into the top rail. On the stile, rails, and legs are Gothic designs in flat carving. This chair is the property of the Metropolitan Museum of Art.

Figure 565 shows another chair in the Gothic taste, the property of Mr. Richard A. Canfield. This chair has no splat, but the entire back is filled in with Gothic interlacing arches and on the cresting between are pierced Gothic designs. The entwined arches are carved so as partially to extend over the stiles. The underbracing is pierced in quatrefoil and lozenge form. The legs are straight



Figure 565.  
Chair in Chippendale style, Gothic taste, 1760-70.

and are carved in strap design. The design of this chair is quite similar to some of those shown in Chippendale's book.

A totally different kind of a Gothic chair is shown in Figure 566. The back represents columns and Gothic arches, and the effect is carried to the legs which are in the form of cluster columns. The arms are plain and quarter-round. This chair is the property of Mr. John J. Gilbert, of Baltimore.



Figure 566.

Chair in Gothic taste, 1760-70.



Figure 567.

Chair in Manwaring style, Gothic taste, 1760-70.

Figure 567 shows an interesting chair in the Gothic taste, the property of Mr. Richard A. Canfield. The Gothic effect is obtained by series of C scrolls so placed as to make a cruciform figure through the centre. These scrolls are strengthened by diagonal bands which cross at the centre and are finished with a rosette. Beneath the arms are cut ornaments in cruciform. The legs are straight and on the surface are carved rosettes and scrolls. This chair is very similar to some of Manwaring's designs and is supposed to have been made by him.

Figure 568 shows another form of Chippendale Gothic splat, the outline of which is composed of a concave, a convex, and a long concave curve. The splat is pierced to resemble a Gothic window and the surfaces are carved with a slight acanthus-leaf pattern which is also on the top rail. The legs are straight and plain with fret brackets at the corners. This chair is the property of the writer.



Another attractive Chippendale Gothic chair with splat in the same curve, but differently treated, is shown in Figure 569. The ends of the top turn down instead of up; the legs are plain and straight and underbraced. This chair is the property of Mr. George T. Kendal, of Grand Rapids, Michigan.



Figure 569.

Chair in Chippendale style, Gothic taste, 1770-80.

Another form of splat consisting of three concave curves is shown in Figure 570. This form of splat, as has been seen, is almost always found in the Gothic design, and this chair appears to be an exception to the rule, for inside the outer scrolls are oval and round openings ornamented with carving. The surfaces of the stiles, rails, arm supports, and legs are carved in a simple design which increases very much the beauty of the piece.

Just as, a half-century before, the Dutch, then the controllers of the Eastern trade, had borrowed the ball and claw foot from the Chinese, so now Chippendale borrowed extensively from other Chinese designs for English use. The cabinet-makers of his day seem to have doubted the



Figure 568.

Chair in Chippendale style, Gothic taste, 1760-70.



Figure 570.

Chair in Chippendale style, 1760-70.

practicality of many of Chippendale's designs, especially those in the Gothic and Chinese styles, for in his preface Chippendale, referring to these designs as "fit for eating parlours," says: "Upon the whole I have given no design but what may be executed with advantage by the hands of a skilful workman, though some of the profession have been diligent enough to represent them (especially those after the Gothick and Chinese manner) as so many specious drawings,

impossible to be worked off by any mechanick whatsoever. I will not scruple to attribute this to malice, ignorance and inability; and I am confident I can convince all noblemen, gentlemen, or others, who will honour me with their commands, that every design in the book can be improved, both as to beauty and enrichment in the execution of it, by their most obedient servant Thomas Chippendale." Quite a number of chairs in the Gothic and Chinese styles found their way to this country, especially about the seaports of New England, and they also seem to have been made here, for John Briner, a cabinet-maker at New York in 1762, advertises to make "Gothic and Chinese Chairs."



Figure 571.

Chinese Chair, about 1800.

Figure 571 shows an example of a Chinese bamboo and rattan chair which was brought from China about one hundred years ago. It was

apparently such chairs as this that were copied by the cabinet-makers of the middle of the eighteenth century.

A very beautiful arm-chair in Chippendale style, showing the Chinese taste, is shown in Figure 572 and is at the Ladd house, Portsmouth, New Hampshire, where it has been from colonial times. The back of this chair is extremely elaborate and is different from any of the designs contained in Chippendale's book. The combination of C scrolls and the slight Gothic effect in the lattice design is strong indication, however, that the chair was made by Chippendale. The cresting rather suggests the third figure in Plate XXVII of Chippendale's book. The design is so ornate that it defies description. The general scheme, however, is a pagoda top, on the cresting below a series of three pagoda tops hanging pendent between C scrolls, and below the centre one another pagoda top in a half circle. The central section is supported by two columns with a suggestion of a capital, within which are well-known Chinese scroll designs. On either side of this centre are four openings within which are lattices in quatrefoil form. To enhance the



Figure 572.

Chair in Chippendale style, Chinese taste, third quarter  
eighteenth century.



Chinese effect the seat is caned. The space under the arms is filled with a Chinese fret design. The legs are straight and C-scroll brackets are at the corners formed by the joining of the legs to the rails. On the flat surfaces of the rails, stiles, and legs are clusters of reedings. This chair is one of a set with a settee (Figure 627) which are undoubtedly of English origin, and they illustrate the fact that furniture of the highest quality was being imported to the colonies from England.



Figure 573.

Chair in Chippendale style, Chinese taste,  
third quarter eighteenth century.

Figure 573 shows a Chinese Chippendale chair in which the entire back is composed of a fret design. At the centre of the top rail is the same suggestion of a pagoda as is found in the preceding figure, and on the legs are fret designs. The arms are curved much like those of the Dutch period. This chair is the property of Mr. Marsden J. Perry, of Providence.

Figure 574 shows a very interesting Chippendale chair combining French, English, and Chinese motifs. The pattern is known as the rope and bell and is one of the most beautiful of the period. The cresting is suggestive of a pagoda and is edged with rococo, from which hang little bells on ropes which give the name to the design. The splat is broken into irregular curves and piercings to carry out the Eastern flavour, and a bell on a long rope is carved on the surface.



Figure 574.

Chair in Chippendale style, Chinese taste, about 1760.

The surfaces of the stiles, rails, and legs are carved in a wonderful Chinese fret design interspersed with ropes and bells and leaves. This chair is the property of Mr. Richard A. Canfield.

In many respects the pieces which carry the Chinese motif into English form are more interesting than those which too closely copy the Chinese.

Figure 575 shows still a different design of splat, the scroll being in the Flemish form instead of the simple. On the surface of the scroll is carved an acanthus-



Figure 575.

Chair in Chippendale style, third quarter eighteenth century.

leaf design, with carved drapery connecting each side, above which is a tassel suspended by a cord which extends to the top. The cresting is well carved in an acanthus-leaf design and at the centre is a slight suggestion of the Chinese. The stiles are fluted and the arms appear to make a continuous whole with the supports in the form common in the Dutch period. The legs are cabriole and terminate in bird's claw and ball feet, with an acanthus-leaf carving on the knee, and on the skirt is a rope carving. This chair is the property of the Tiffany Studios.

It was also the fashion in this period for furniture to be made in imitation of bamboo, and a splendid example of an arm-chair made in that manner is shown in Figure 576. The back is composed of intertwined loops and the same design is



repeated under the arms, and the wood throughout is carved to resemble bamboo. The chair in reality is made of beech and the loops are cut and carved from solid pieces of wood. This chair is one of a set of four in the writer's possession.

The next form of Chippendale chair is that which is known as the ladder-back. It was the latest form of the earlier slat-back chair, which probably suggested it. It consists of three or four curved rails instead of splats forming the back. This form was popular both here and in England, and many forms are



Figure 576.

Chair in Chippendale style, imitating bamboo, 1760-70.



Figure 577.

Ladder-Back Chair in Chippendale style, third quarter eighteenth century.

found, although the most common back is that shown in Figure 577 which is the property of the Metropolitan Museum of Art. It will be seen that the slats are bow-shaped and are so cut that they seem to entwine at the centre. The arms are gracefully carved at the ends in acanthus-leaf pattern and the supports of the arms are in Chippendale scrolls and pierced. The seat is slightly hollowed. The unusual feature about this chair is the cabriole legs which terminate in French scroll feet, and it is the only ladder-back chair with cabriole legs which has come under the writer's observation. These chairs are rather late, and consequently they usually have a straight leg with underbracing which superseded the cabriole type. The knees are carved in scroll design and the chair has the characteristic back of the Chippendale chair, although Chippendale shows no ladder-back designs.

Figure 578 shows three varieties of ladder-back chairs of the simpler type. The first is perfectly plain with plain slats and straight legs. The next one has pierced slats and plain, straight legs. The right-hand one is carved in the same design as that shown in the preceding figure. The legs are straight with double ogee fluting and the front rail serpentine.

Figure 579 shows a very handsome ladder-back chair. The top rail is carved and each slat has Gothic piercings, and the outer edges are cut in the pearl pattern, as are also the stiles and supports for the arms. This chair is hollowed and the front serpentine. The legs are straight and on their surfaces and on the stretchers is carved a guilloche pattern with rosettes between. This chair is the property of Mr. Richard A. Canfield.

It will be remembered that Chippendale lived and worked until 1779, that he ceased to be a designer of note after the Adam Brothers became popular, and that he continued to manufacture and do a general business as an interior decorator, executing designs made by others.

Figure 580 is a particularly interesting chair because it was made by Chippendale for Sir Roland Winn, Bart., the bill for which is still extant. The entry is dated January 27, 1768, and reads as follows: "To 6 Mahogany chairs with arms for the library, the carving exceedingly rich in the antique taste; the seats covered with green haircloth, £36." This chair is one of a set owned by Lord Saint Oswald, of Nostel Priory. It has not the grace and flow of Chippendale's earlier work, and the wood seems thick, but the detail and construction are of the highest order. The splat is lyre-shaped with well-carved acanthus leaves and rosettes, and the base is carved with acanthus leaves and pendent flowers in much the same manner as in Chippendale's earlier work. The seat rail is carved in a beautiful guilloche pattern with rosettes, all carved in the minute cameo style of the Sheraton school and without any of the freedom of his earlier work. Cameo-carved rosettes are on the square blocks of the legs, and the legs are turned with acanthus carving and reeding and the feet are of the melon type. By "antique taste," Chippendale, of course, referred to the classic, which was then much in vogue. It is hard to realise that the same designer could have made this chair and the one shown in Figure 556, the entire theme and execution are so different, and yet these two chairs only date about fifteen years apart.

Upholstered chairs were popular throughout the Dutch and Chippendale period, but they were expensive owing to the cost of the fabric with which they were covered, and some of them designed by Chippendale were works of art. Such a chair is shown in Figure 581 and is the property of Mr. Marsden J. Perry, of Providence.

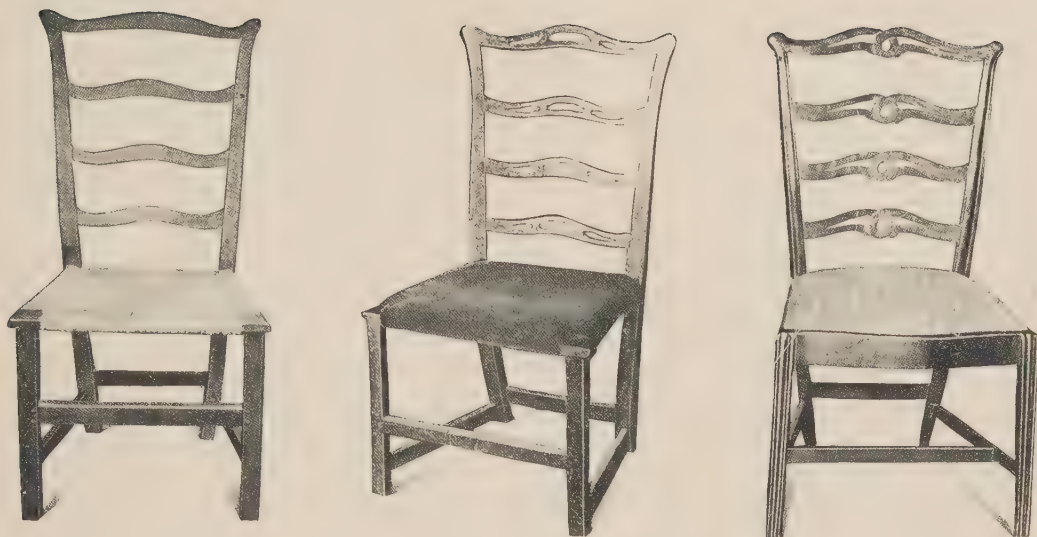


Figure 578.  
Ladder-Back Chairs, 1770-80.



Figure 579.  
Ladder-Back Chair, 1760-70.



Figure 580.  
Chair in Chippendale style, classic taste,  
1768.



Chippendale called these chairs French chairs, and it can readily be seen that it is almost in the pure French style of the regency. In his French chairs Chippendale closely copied some of the designs of Meissonier. This chair, however, is of mahogany and not gilt. The design is a mixture of the French rococo and the Chinese, with a few touches of the Gothic in Chippendale's inimitable manner. No upholstered chair of such a high order has been found in this country and



Figure 581.

Upholstered Chair in Chippendale style, 1750-60.

they were exceedingly rare also in England. The chair is shown, however, to enable the reader to compare it with the beautiful specimens of Chippendale chairs, such as Figures 556 and 572, which did find their way to this country in colonial times, and also to show the extent to which simple models could be enriched.

The upholstered chairs that are most frequently found in England and here are of the types following.

Figure 582 shows an earlier upholstered chair of the Chippendale period, as indicated by its high back, curved seat, and bird's claw and ball feet and shell carving on the knees. It is the property of Mr. Dwight Blaney, of Boston.

Another form of upholstered chair is shown in Figure 583 and is what would be called in French a *bergère*. The legs are cabriole, terminating in French scroll feet, with a cabochon, scrolls, and leaves carved on each knee. The back legs are also cabriole and raked, and terminate in Dutch feet with a slight leaf carving. This chair is the property of the writer.



Figure 582.

Upholstered Chair in Chippendale style, 1750-60.

Figure 584 shows the simplest form of Chippendale upholstered chair most commonly found in this country. They are often made in sets with side chairs to match. The arms are upholstered and the supports are raked on a curve. The legs and stretchers are perfectly plain. This chair is the property of the writer.

The Hepplewhite, Shearer, and Sheraton styles did not immediately follow the Chippendale and Adam styles, but there was a period of transition in which the two were harmonised. As before stated, this transition, however, took place during the years of our Revolutionary War, with the necessary result that these pieces did not come here; but the cabinet-makers in this country jumped from the Chippendale into the Hepplewhite and Shearer styles without the

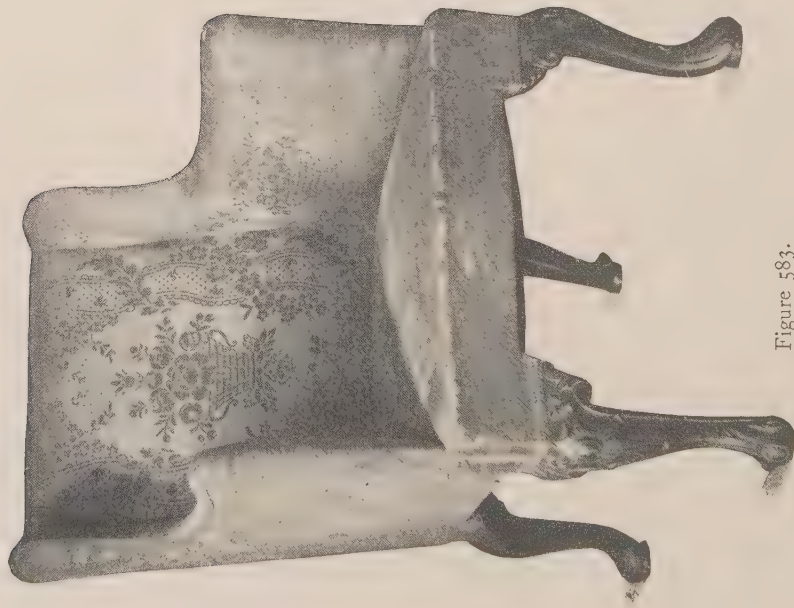


Figure 583.

Upholstered Chair in Chippendale style,  
1760-70.

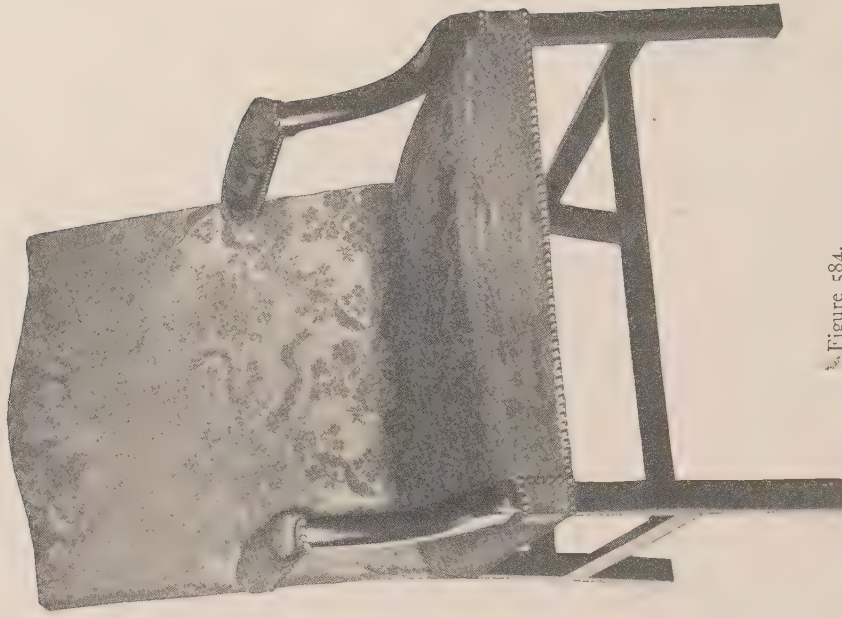


Figure 584.

Upholstered Chair in Chippendale style,  
1770-80.



intervening transition pieces. This probably accounts largely for the great number of plain, straight-leg Chippendale chairs found here.

A few transition pieces are however found, one of which is in Figure 585. The top rail is in the shield shape of the Hepplewhite school, but the stiles are extended through the seat to form the rear legs, and the splat is shaped as it was in the Chippendale period. A number of chairs like this have been found in and about Hartford, Connecticut, and in a table of prices published by the joiners of Hartford, in 1792, we find advertised "A chair with urn'd banisters" which could be made for £1 9s. This probably referred to this design of chair.



Figure 585.  
Chair in transition style,  
about 1790.

Figure 586 shows an arm and side chair in transition style which belong to Mrs. N. E. Church, of Belmar, New Jersey. The stiles curve into the top, which is depressed at the centre, and the surfaces are well moulded. The splat



Figure 586.  
Chairs in transition style, 1780-90.

is pierced in the anthemion design inverted. At the top is a festoon of leaves. The front rail is both hollowed and serpentine and the legs are tapering, with spade feet.

The regulation shield-backed Hepplewhite chair is shown in Figure 587. This form of construction is faulty because the centre of the back is not fastened to the seat rail. It is finished with four reeded and carved flat spindles setting into a half-rosette. The legs are reeded and terminate in spade feet. This chair is the property of Mr. H. W. Erving.

Figure 588 shows another form of the shield back the centre of which is filled in with three supporting stems with flowers. The legs are tapering and plain.



Figure 587.

Chair in Hepplewhite style, 1785-95.

Still another shield-back Hepplewhite chair is shown in Figure 589. At the centre of the back is an urn with streamers and the usual half-rosette is at the base.

A very beautiful shield-shaped Hepplewhite chair is shown in Figure 590. The centre design is drapery caught up at three places and a fleur-de-lis is at the top. The legs taper and terminate in spade feet. The seat is upholstered over the edge and finished with brass-headed nails.

Figure 591 shows another shield-shaped Hepplewhite chair. The design is drapery caught at two ends and passing over an inlaid medallion. Below are

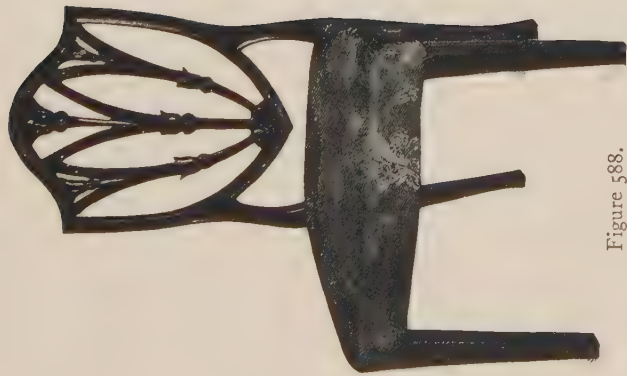


Figure 588.

Chair in Hepplewhite style,  
1785-95.

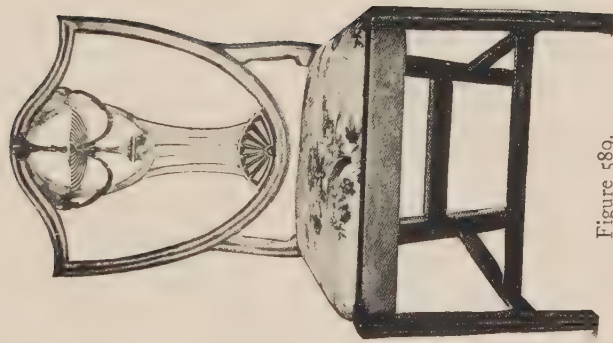


Figure 589.

Chair in Hepplewhite style,  
1785-95.

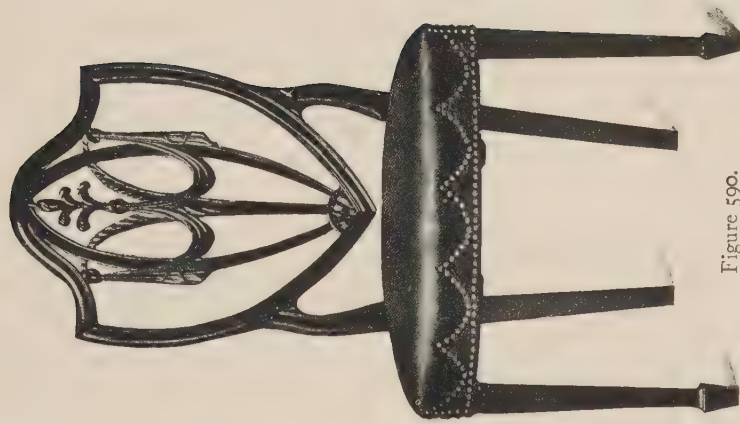


Figure 590.

Chair in Hepplewhite style,  
1785-95.



carved foliated scrolls and acanthus leaves. The arms and supports are in graceful scrolls. This chair is the property of the writer.

Figure 592 shows a very beautiful shield-shaped Hepplewhite chair in the Pendleton Collection. The back consists of three conventionalised lilies from the



Figure 591.

Chair in Hepplewhite style, 1785-95.



Figure 592.

Chair in Hepplewhite style, 1785-95.

spathes of which are streamers of grass and heads of wheat. The legs are tapering, reeded and fluted, terminating in spade feet.

Figure 593 shows a chair in Hepplewhite style, the property of Mr. Richard A. Canfield. The back is shield-shaped and the cresting is carved at the centre with flowers. There are three central supports, the centre one being pierced and carved in a guilloche pattern within the centre circle of which is a carved rosette. On the outer ones is a slight leaf carving with pearl drops. The legs are square, in the Marlborough form.

Figure 594 shows a Hepplewhite chair with an oval back which gives even a more delicate effect than the shield shape. There are four curved strips forming the splat, and festoons of carved flowers are attached to the under surface of the

frame of the back. The arms and supports are curved and the straight legs have moulded surfaces. This chair belongs to the Tiffany Studios.

Figure 595 shows a Hepplewhite chair with a heart-shaped back. The drapery, leaves, and flowers are well carved and the design is one of the best



Figure 593.

Chair in Hepplewhite style, about 1790.

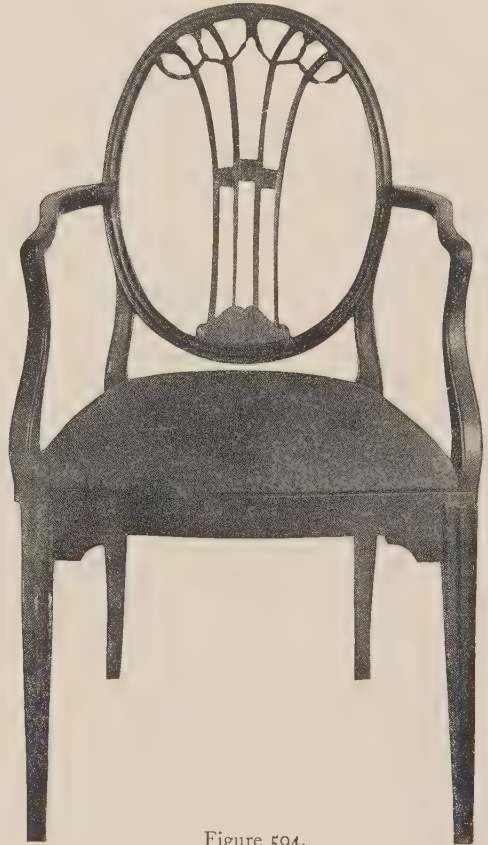


Figure 594.

Chair in Hepplewhite style, 1785-95.

found. The legs are tapering and reeded, with spade feet. This chair was the property of the late Reverend Samuel J. Andrews, D.D.

The influence of Thomas Sheraton, the last of the great furniture designers, was very great in this country. His designs were often literally copied, and practically all of the furniture here of the period showed his motifs. The chief characteristics of his style in chairs were the rectangular lines, sometimes with a rectangular panel at the centre of the top rail upon which was cameo carving.

Figure 596 shows a pair of arm-chairs which are exactly like Plate XXXIII in Sheraton's "The Cabinet-Maker and Upholsterer's Drawing-Book." A set like these and those shown in the following figure were imported from London by the Nichols family, of Salem, Massachusetts. The backs of these chairs are

composed of three arcades. On the surface of the two inner pilasters are carved pendent flowers. The front legs are rounded.

Figure 597 shows a pair of side chairs also belonging to the Nichols family. Between the frame of the back is a lattice design and at the centre of the back is a rectangular panel in which is carved a basket of flowers. The legs are straight and plain.



Figure 595.

Chair in Hepplewhite style, 1785-95.

Figure 598 shows a chair in Sheraton style the top rail of which is perfectly straight, and the stiles are raked toward the centre. Within the frame is carved drapery caught at the centre and at the two ends, falling down the inside of the stiles, and in the centre is a bow knot and drapery with a cord and two tassels. This is one of a set of six chairs in the writer's possession.

Figure 599 shows another form of Sheraton chair which is substantially like Plate XXXVI, No. 1, in Sheraton's book. In effect the back is rectangular with another rectangular frame imposed and extending above the main frame.





Figure 596.  
Chairs in Sheraton style, 1785-90.



Figure 597.  
Chairs in Sheraton style, 1785-90.

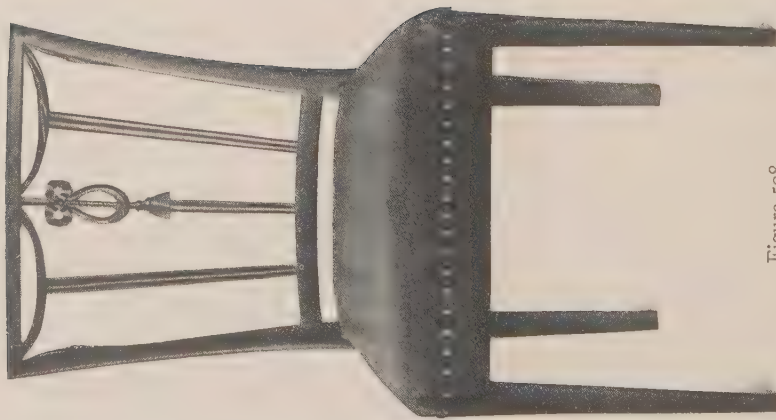


Figure 598.

Chair in Sheraton style, 1785-95.

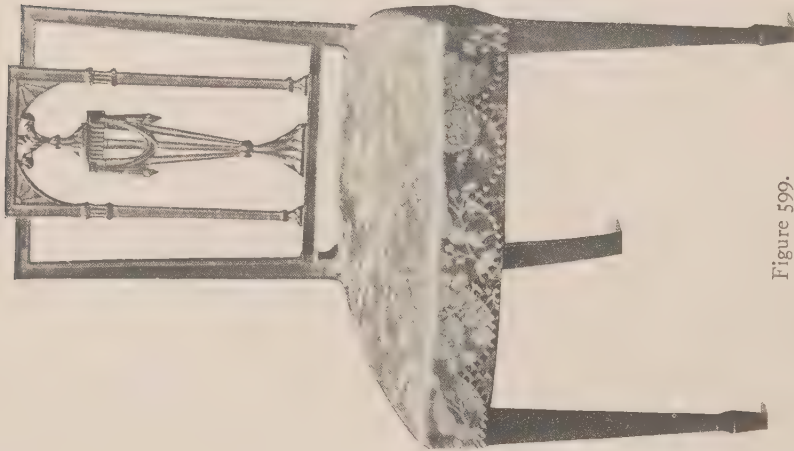


Figure 599.

Chair in Sheraton style, 1790-1800.

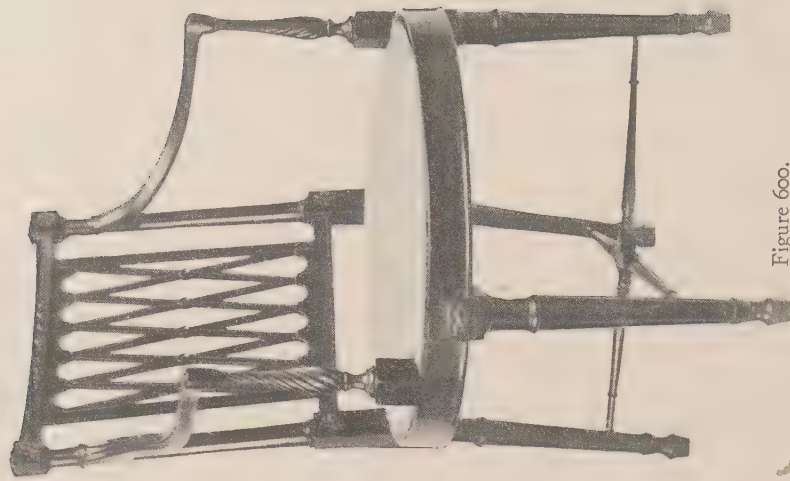


Figure 600.

Chair in Sheraton style, 1785-95.

The splat is urn-shaped, with drapery, and above are three feathers. The legs are tapering, with spade feet. This chair is the property of the writer.

Figure 600 shows a Sheraton chair with a round seat. The back is rectangular with rosettes in the corners and a lattice back with rosettes at the crossings. The supports of the arms are spirally twisted and the legs are round and fluted with X underbracing. This chair is the property of the Tiffany Studios.

Figure 601 shows a chair in Sheraton style, the property of Mr. William W. Smith, of Hartford. The cresting is arched at the centre and the entire surface is carved, and at the corners are carved blocks with a rosette in the centre. The stiles have an acanthus-leaf carving at the top resembling capitals, the lower part representing a fluted shaft. Under the arched top and forming a part of the splat is a beautifully carved flower-and-leaf design with pendent flowers, and on either side are columns having the base and top carved in the same leaf design. The legs are in Marlborough form with fluted surfaces.

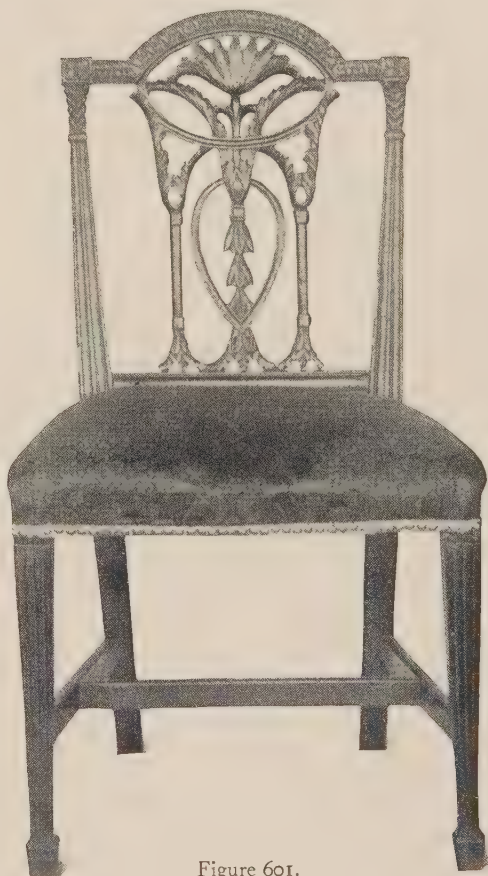


Figure 601.

Chair in Sheraton style, 1785-95.

A form of Sheraton chair quite often found is shown in Figure 602. In the centre of the back is a well-shaped splat below which are carved pendent flowers. The legs are straight and underbraced.

Figure 603 shows another form of chair in the Sheraton style with a curved seat, in the form known as a conversation chair. The legs are so shaped that a man can sit straddle-legged, resting his arms on the back, and thus keep his coat tails from being creased. Quite a number of designs of these chairs are found in Sheraton's book.

Figure 604 shows a chair in red lacquer and gilt, which is one of a set of side arm chairs and two settees, the property of Professor Barrett Wendell. This set had been painted like the settee of the set shown in Figure 635, but when the paint was removed the design as shown on this chair was disclosed. On the top



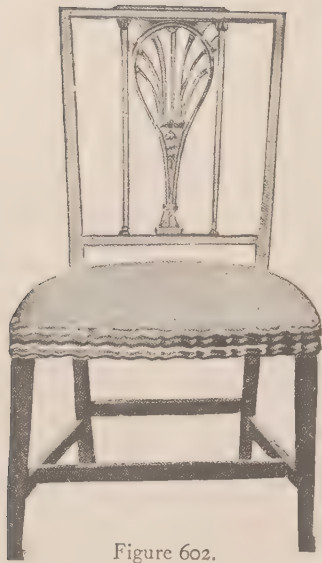


Figure 602.

Chair in Sheraton style, 1785-95.



Figure 603.

Chair in Sheraton style, 1785-95.



Figure 605.

Painted Chair in Sheraton style,  
about 1800.



Figure 606.

Painted Chair in Sheraton style,  
about 1800.

rail is painted a bow and arrow and a quiver and in the upper section of the splat acanthus leaves in a design found on some of the carved chairs of the Sheraton period. On the flat surface of the front stretcher are painted laurel leaves and a bow knot.

Figures 605 and 606 show two simple forms of Sheraton chairs. The first has three spindles swelling and split at the centre with carved rosettes, and the



Figure 604.

Red Lacquer Chair in Sheraton style,  
about 1800.



Figure 607.

Upholstered Chair in Sheraton style,  
1790-1800.

other has three carved braces with a medallion at the crossings. The decoration on these chairs is painted.

Figure 607 shows an upholstered chair in this style. The frame throughout is finished with a pearl beading and at each corner is a well-carved rosette. The supports to the arm are carved and spirally twisted. The legs are round and fluted with acanthus-leaf carving above. This chair is the property of the Metropolitan Museum of Art.

Another Sheraton upholstered chair is shown in Figure 608. The back is rounded, the arms forming part of the back. The supports for the arms are

moulded and there is a slight leaf carving where they join; the legs, which are round, are reeded. This chair is the property of the Tiffany Studios.

Figure 609 shows a tall-backed upholstered chair of the period which resembles the easy-chair, except that it has low wooden arms instead of wings. The supports for the arms are raked in a curve and moulded. The legs are straight and plain. This chair is the property of Mr. Dwight Blaney.

A late form of Sheraton painted chair is shown in Figure 610 and is a design often



Figure 608.

Upholstered Chair in Sheraton style,  
1790-1800.

found in this country. The rails of the back are painted, and between them are three groups of spindles consisting of four at the centre and three at either side. The front stretcher on the arm-chair is broadened at the centre and painted in a floral design.

The chair shown in Figure 611 is one of the later

Sheraton designs in what is called the Empire style. The seat and the back appear to sweep forward in a curve to form the seat rail, and the back is curved backward in the Egyptian style. The legs are an extension of the supports of the arms and are slightly cabriole. This chair is the property of the Tiffany Studios.



Figure 609.

Upholstered Chair in Sheraton style, 1790-1800.



A very ornate chair in the Sheraton Empire style is shown in Figure 612. The back is suggestive of the roundabout style. The supports for the arms are

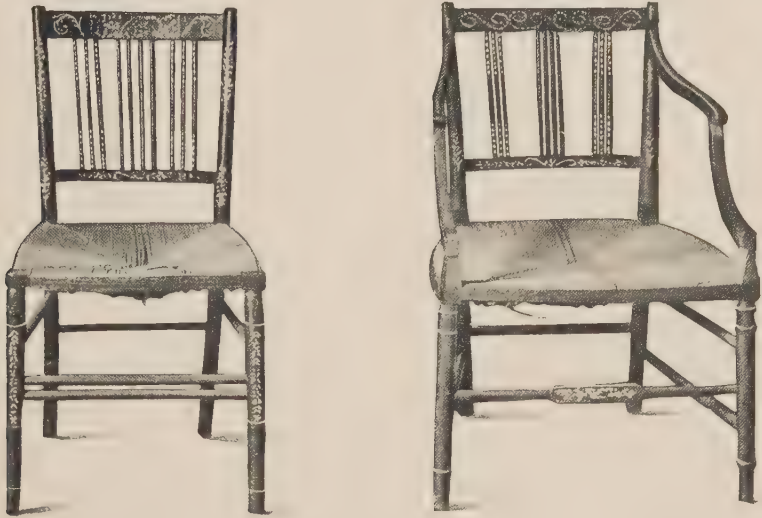


Figure 610.

Painted Chairs in Sheraton style, about 1800.



Figure 611.

Chair in Sheraton style, 1800-10.

beautifully carved swans standing on cornucopias full of fruit, at which they are pecking, and these stand on a pedestal decorated in the anthemion pattern. The splat, which does not show, is carved to represent Roman arms, banners,

and fasces. The front rail is carved in a design which alternates acanthus and anthemion designs, and above the legs is a small panel carved to represent armour and arms. The legs are cabriole, in the Egyptian pattern, ending in griffin's feet, and on the knees are carved the anthemion pattern. Of course, no such ornate chair was probably found in this country, but such designs are found in the third edition of Sheraton's book, and it is thought well, therefore, to show an



Figure 612.

Carved Chair in Sheraton style, 1800-10.



Figure 613.

Chair in Phyfe style, 1810-20.

example. The carving is of the highest order and of the cameo type. This chair is the property of the Metropolitan Museum of Art.

One of the best known of the New York cabinet-makers was Duncan Phyfe, whose shop was at 35 Partition (now Fulton) Street, New York. He made a specialty of the late Empire style, never carried it to excess, and showed a delicacy and refinement of the design which was highly commendable. His workmanship was of the best and his pieces are highly prized.

Figure 613 shows a side chair made by Phyfe. The back, it will be seen, is curved backward in the Empire fashion and the stiles seem to form a part of the seat rails. The surfaces are reeded in the manner he mostly employed. The legs are slightly curved and the lower half of each is carved with a lion's leg and

claw. The splat is a lyre with acanthus-leaf carving on the scrolls, and there are four strings to the lyre. This chair is the property of Mr. R. T. Haines Halsey, of New York.



Figure 614.  
Chair in late Sheraton  
style, 1810-20.



Figure 615.  
Painted Chair, 1810-25.



Figure 616.  
Empire Chair, 1825-30.



Figure 617.  
Empire Chairs, about 1840.

Another chair quite suggestive of Phyfe, although much inferior to his work, is shown in Figure 614. The ornamentation is of inlaid brass, and lion's feet finish the legs.

Figure 615 shows a painted variety of the Empire chair such as is quite commonly found in the South. The back and rear legs are raked and are joined to



resemble the folding bronze chairs found in Egypt. A brass rosette finishes the imitation hinge. The front legs are heavily fluted. This chair is painted with flowers and gold scrolls and the seat is of cane.

Figure 616 shows the late Empire style as it became modified in this country. The Sheraton influence is seen in the painted lyre on the back. The slat is also painted in fruit designs.

Figure 617 shows two styles of the parlour chairs of our grandmothers' day, which remained in style up to, and indeed later than, 1840. The one to the right has the back and legs made of the same piece, while the other shows a construction where the legs are made separate from the back. The former method of construction makes a stronger and more desirable chair. They clearly have the Empire pieces as their model, and it is amusing to see how the "antique dealers" are to-day advertising such pieces as colonial when they were new within the memory of some of the readers.

# VIII

## SETTEES, COUCHES, AND SOFAS

THE words settee and sofa have often been used interchangeably, and there seems to have been no uniformity in their use, even among the cabinet-makers of the eighteenth century. For the purpose of this chapter we will call the pieces that do not have upholstered backs, more or less resembling chairs, settees; and those with upholstered backs, not suggestive of chair backs, sofas. It was the fashion throughout the late seventeenth and the entire eighteenth centuries to make settees to resemble two or more chair backs. They are commonly known as double chairs, triple chairs, etc., depending upon the number of chair backs they represent.

The settle seems to have been a direct evolution from the chest. W. H. Pollen, in his book on furniture, says: "As the tops of coffers served for seats, they began in the thirteenth century to be furnished with panelled backs and arms." At any rate, we find beautiful examples of carved settles in England, dating through the fifteenth and sixteenth centuries.

A glance at Figure 618 will clearly show how closely the settle resembles a chest. The lower part of this piece has all the characteristics of a chest, including the lifting top, and the three panels are carved in the same manner and design as are found in chests. The two end stiles are extended to support the arms, and the seat is panelled. The back is divided into three panels, as is the lower part, and the centre panel closely resembles that found below. The top of the back is finished in the fashion of the wainscot chairs, as are also the arms. Many familiar patterns are found in the carving on this settle, most of them of the early periods, as, for instance, the two centre panels and especially the two inside stiles on both top and bottom. The panelled seat suggests that the settle must have been used with a cushion. The piece seems to be made of American oak, and was found at Great Barrington, Massachusetts, where it had been used in a stable to hold salt for cattle. It dates in the latter half of the seventeenth century and is now in the Bulkeley Collection.



Figure 618.

Carved Oak Settle, last half seventeenth century.



Figure 619.

Pine Settle, first half eighteenth century.



Settles are mentioned in the inventories of this country from the very first. We find one mentioned in Boston, in 1643, and at Yorktown, in 1647, "1 long wainscot settle"; at Philadelphia, in 1706, "1 settle 17s"; and again, in 1720, "1 long settle 14s"; and at Providence, in 1712, "1 settle 9s."

Such handsome settles as that shown in the last figure were extremely rare in this country, the settle commonly in use being similar to the one shown in



Figure 620.

Cane Settle with three chair backs, about 1675.

Figure 619. It is made of pine, with high back, and the front extends nearly to the floor, thus forming an effective screen against the cold winter winds, for it was the custom to draw these settles up close to the large, open fire, usually in the kitchen, thus making a sort of little inner warm room. This settle is owned by the Misses Andrews, in whose family it has always been. These settles are sometimes furnished with a small shelf fastened in the centre of the back to hold a candle.

Settles of this type were in use in this country for a long period, from the very earliest times down to about 1760, and were, many of them, more carefully made than Figure 619, being of oak and often panelled.

Figure 620 shows a triple chair of the cane period which belongs to the writer. It will be noticed that the two inside stiles of the back are set into the



Figure 621.  
Wagon Chair, first half eighteenth century.



Figure 622.  
Turned Slat-Back Settle with three chair backs, 1725-50.

seat rail instead of carrying through to the floor, and that the inside rear legs are not placed under the stiles, the reason apparently being that if the stiles had carried through they would have weakened the seat rail. The trouble, however, with this form of construction is that the entire strain of the back falls upon the end stiles and the arms, which makes the piece rather fragile. The legs are turned, with carved front stretchers, and in the middle the design is double. The piece was intended to be used with a cushion.



Figure 623.

Settee with double chair back in Dutch style, first quarter eighteenth century.

Figure 621 shows a small double chair of the slat-back variety, the property of Mr. Dwight Blaney. Such pieces are called wagon chairs, because they were intended to be placed in the farm wagons to furnish seats when the wagon was to be used as a carriage. Such pieces are fairly common throughout the country places and were probably used through a long period, the earlier ones having large turnings in the usual manner. The outer legs are often notched with a flat outer surface so that they will fit into the sides of the wagon.

Figure 622 is a very unusual example of a triple-back chair of the slat-back variety which belonged to the late Mrs. Frank H. Bosworth. It is the only one of the kind which has come under the writer's observation. The backs and set-back arms are similar to those shown in the rocking-chairs (Figure 425). The seat is of rush and the front stretchers are large and bulbous turned.



Figure 623 shows a double chair in the plain Dutch style, having all the characteristics of a chair of the same period. The lines are all softened into cyma curves, which gives the piece a very graceful appearance, although unrelieved with carving, except on the knees, upon each of which is carved a shell pattern. This double chair is in the Pendleton Collection, owned by the Rhode Island School of Design.

Figure 624 shows another settee, or double chair, of the Dutch period, in which the outline is very similar to that shown in the preceding figure except that



Figure 624.

Settee with double chair back in Dutch style, about 1725.

the surfaces of the splat are ornamented with carving. The centre of the top rail of the back is depressed instead of raised and is carved in a shell pattern with foliated streamers. On the edges of the splat are carved foliated scrolls, and at the centre is an oval piercing which forms the centre of a cartouche, on each side of which is a bird, with beaks coming together at the centre of the top, and above their heads are carved acanthus-leaf scrolls. Below are cords and two tassels. The arms are in the usual form found in this style, making a continuous curve with their supports instead of, as in the last figure, ending in a scroll extending beyond the supports. The front legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved shells with pendent flowers, and a C scroll



Figure 625.

Settee with three chair backs, Dutch style, 1725-50.

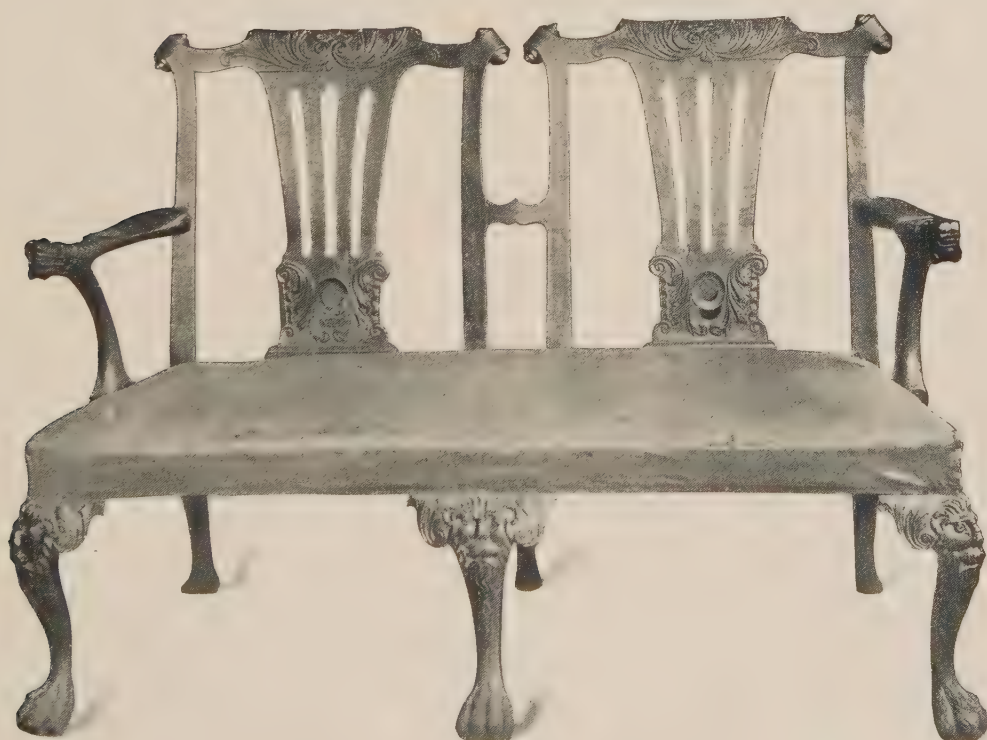


Figure 626.

Settee with two chair backs, Chippendale style, 1750-60.

finishes the outer edges of the knees. This piece is the property of the Metropolitan Museum of Art.

Figure 625 shows a settee with three backs, of the same general style, the property of Mr. John J. Gilbert, of Baltimore. At the centre of each back is carved a shell with pendent flowers extending down onto the splats, which are otherwise plain except for piercings. Between each back is a carved flower. The



Figure 627.

Settee with two chair backs, in Chinese taste, 1750-60.

arms are scrolled, terminating in birds' heads, which was a design popular in the period. The legs are cabriole, terminating in animal's claw and ball feet, and on the knees are carved acanthus leaves with a vertical pearl beading through the centre. This piece, as is usual in the period, is made of walnut.

Figure 626 is a very beautiful example of a double chair of the Chippendale period. The backs are separate except for a binding band of wood. The outer ends of the crestings are scrolled and the centre is carved in acanthus-leaf designs. The lower part of the splats are carved with foliated scrolls. The arms terminate in dragons' heads. The legs are cabriole, each terminating in an animal's claw grasping a ball, and on the knees are carved mascarons. This settee belongs to the American Antiquarian Society, of Worcester, Massachusetts.



Many settees having two or more backs are found in Chippendale style, and yet there is not a single example of one in his book.

Figure 627 shows a settee with two backs, in Chippendale style, showing the Chinese taste, which is at the Ladd house, Portsmouth, and is part of the same set as is the chair shown in Figure 572. The two backs are identical in every way with the back of the arm-chair, but the fretwork under the arms is missing.



Figure 628.

Settee with two chair backs, Chippendale style, third quarter eighteenth century.

Figure 628 shows another example of a Chippendale double chair belonging to Mr. H. W. Erving. A single stile separates the two splats, which are elaborately pierced in a rather late Chippendale design. There are but two front legs, which are cabriole, each terminating in the bird's claw and ball foot. All of the stiles of the back carry through to the floor, forming three legs strengthened by a stretcher.

Figure 629 shows another settee with two chair backs, in the Chippendale style, the property of Mr. Dwight M. Prouty, of Boston. This settee is small and very attractive. An unusual feature of the piece is that there is no stile separating the two splats, it being probably omitted in order to make the piece a little smaller. The splat is cut in a form suggestive of the Gothic. The arms

are of the usual type and the legs are cabriole, terminating in Dutch feet. The only carving on the piece is on the knees in a crude acanthus-leaf design. This settee was probably made in this country.

Figure 630 is a particularly interesting example of a four-back settee which was made in the vicinity of Hartford, Connecticut, and belongs to Mr. H. W. Erving. The cabinet-maker had apparently seen a four-back settee, but, not



Figure 629.

Settee with two chair backs, Chippendale style, third quarter eighteenth century.

having the model before him, built this from memory. He apparently forgot that each chair back should have its own cresting, and instead he has made a single, very much elongated, cresting to cover all. The splats are cut in charming designs, but the heavy cresting rather detracts from the symmetry of the piece. There are five straight legs front and back, each underbraced in the manner of the chairs of the period.

Figure 631 shows a double chair, in the Chippendale style, quite different from the foregoing. The backs are filled in with lattice-work, at each crossing of which is carved a piece of wood which appears to bind the sections. Beneath the arms are simple lattices. The front rail is beautifully carved in a fine Gothic design, and a simple fret is carved on the surface of the front legs. There are but four legs underbraced as a chair. The settee belongs to Mr. H. W. Erving.



Figure 630.  
Settee with four chair backs, Chippendale style, 1770-80.



Figure 631.  
Settee in Chippendale style with two chair backs, 1760-80.



Figure 632 shows a very interesting triple-back settee in the design of a ladder-back chair. The stiles joining the inside back are pierced, giving the effect of separate stiles for each back. The cresting is complete only on the two ends. The legs are straight, with double ogee and bead mouldings, and there

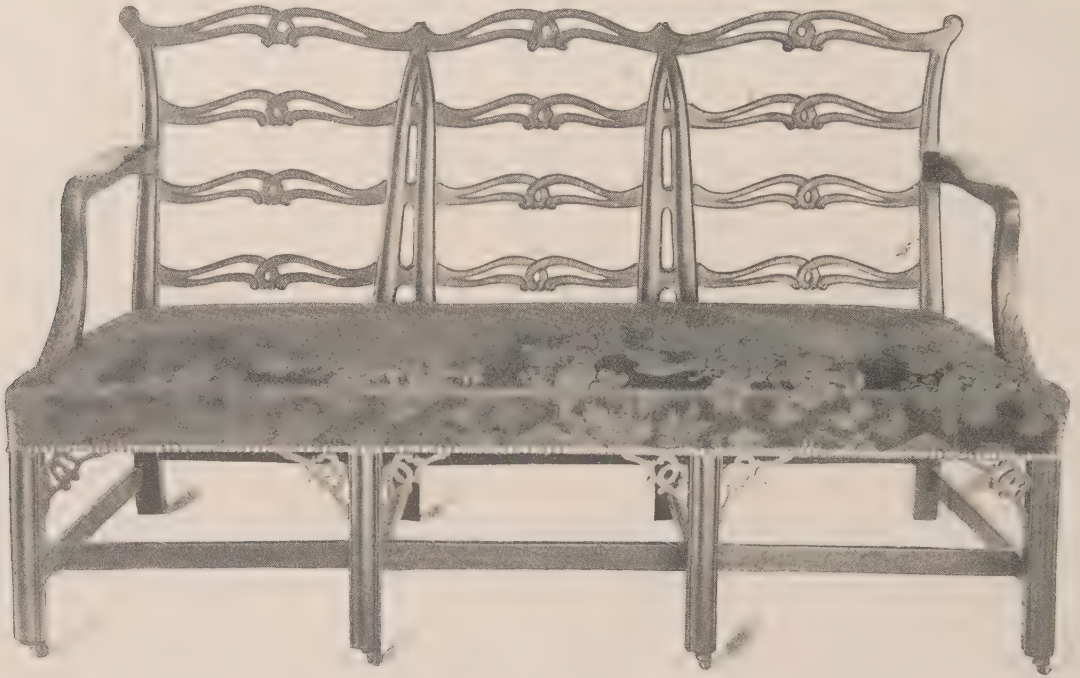


Figure 632.

Settee with three ladder-back chair backs, about 1770.

are pierced brackets where the legs join the seat rail. The arms have a slight acanthus-leaf carving. This settee is the property of Mr. A. C. Hencken, of Greenwich, Connecticut.

Figure 633 shows a settee with two chair backs, in the transition style, between the Chippendale and the Hepplewhite, Shearer, and Sheraton schools. The upper rails of the chair backs are shield-shaped, and at the centre of each is carved an anthemion with pendent flowers extending down on the centre section of the splat, and on either side of this ornament on the top rail are bell flowers. The surfaces of the stiles are moulded. The splat is cut with four piercings which appear to be bound at the centre. The rails of the seat and the legs are plain and the piece is underbraced in the usual manner of this period. This settee is the property of Mr. H. W. Erving.

A settee with three backs, in Hepplewhite style, the property of Mr. William W. Smith, of Hartford, is shown in Figure 634. The backs are shield-shaped, and at the centre of the top of each are carved heads of wheat with pendent flowers.



Figure 633.

Settee with two chair backs, transition style, 1775-85.

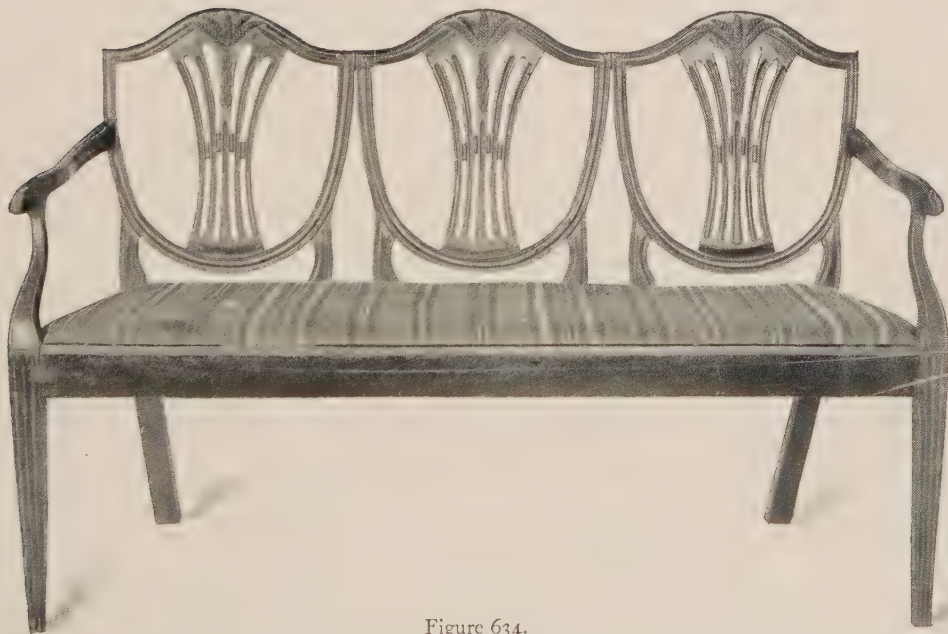


Figure 634.

Settee with three chair backs, Hepplewhite style, 1785-95.

The splats are in very much the same shape as shown in the preceding figure, with four piercings bound together at the centre. The front rail is plain and the legs are tapering and fluted.



Figure 635.

Settee with two chair backs, Sheraton style, about 1800.

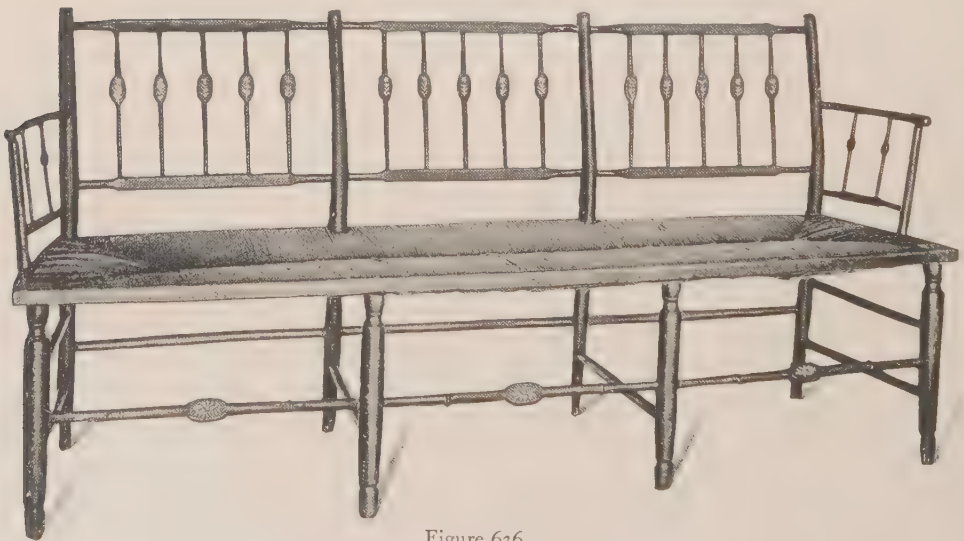


Figure 636.

Settee with three chair backs, Sheraton style, 1800-20.

Figure 635 shows a double chair in Sheraton style which belongs to the set of which the chair is shown in Figure 604. It was originally decorated like the



chair in red lacquer and gilt, but at a subsequent date the piece was painted white and stencilled. It is the property of Professor Barrett Wendell.

Figure 636 shows a triple chair in what is called American Sheraton design. It is plain black, and the stretchers, splats, and frame are enlivened with flowers in gilt, a few of which may be seen in the illustration. The same design of spindles appears under the arms as in the splat, and the front stretchers are cut in the same form.

## COUCHES

We now come to a totally different kind of furniture, known in this country as a couch, but in England called a day-bed and by the French a *chaise longue*. The latter name is the best description, for it is truly a long chair.

As the settles and double chairs were pieces on which to sit, so couches were intended to lie upon, and as they are to be found in almost all the designs for chairs, from the turned variety through the Empire style, they very evidently formed parts of sets with their corresponding chairs. To substantiate this the inventories show, at Boston, 1702, "7 cane chairs, 1 couch & squab"; in the same year, "1 Doz. cane chairs with black frames 1 couch ditto"; at Philadelphia, 1686, "1 cane couch & 8 cane chairs."

As might be expected from the character of the settlements and from the fact that the couches were placed at high valuations, they appear first and more frequently in the South; in fact, they were very common throughout the South, as many as twenty-two being mentioned in the inventories at Yorktown between 1645 and 1670. At Yorktown, in 1647, "1 old turned couch" is mentioned, which would indicate that the piece was of considerably earlier date than the entry, and another is mentioned in an inventory of 1645. We do not find couches inventoried among the more sturdy New Englanders earlier than the inventory of John Cotton, of Boston, in 1652.

After that date we find them occasionally mentioned in the North and frequently in the South, but the descriptions give little aid in determining their character. At Yorktown, in 1658, mention is made of "a skin couch"; in 1659, "a wainscoate couch"; in 1667, "1 couch cubbard." At New York, in 1691, we find "3 couches £3"; at Yorktown, in 1692, "1 couch Turkey worked 10s"; at Boston, in 1698, "an old couch," in 1700, "a red couch," and in 1709, "one couch covered"; at Philadelphia, in 1686, "1 cane couch £1," and in 1706, "1 good cane couch £2"; at Providence, in 1732, "an old couch £2."

These early couches were really long chairs; that is, they were without backs on the long side, while on one end there was a back similar to a chair back of the period to which it belongs, with three pairs of front legs making an elongated chair.

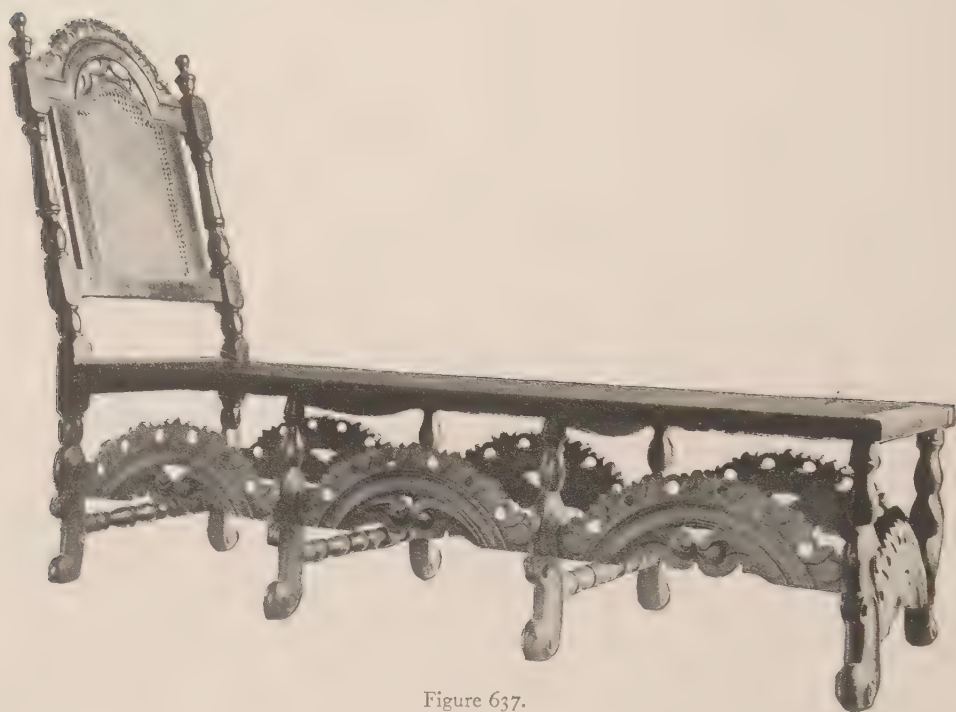


Figure 637.  
Cane Couch, Flemish style, 1670-80.



Figure 638.  
Cane Couch with Spanish feet, 1680-90.

Figure 637 shows an example of what was referred to in the inventories as a cane couch. It belongs to the first type of cane chairs. The feet are in the form of the elaborated Flemish scroll. The carved stretchers which follow the design of the cresting extend not only on both sides, but on the end, which is unusual. The splat is hinged at the bottom and lets down on chains to any desired angle. This piece belongs to Mr. F. O. Pierce, of Brooklyn, in whose family it has always been.

Figure 638 is another example of a cane couch; the cresting and stretchers are carved in a mixture of Moorish and European style known as the Mudejar

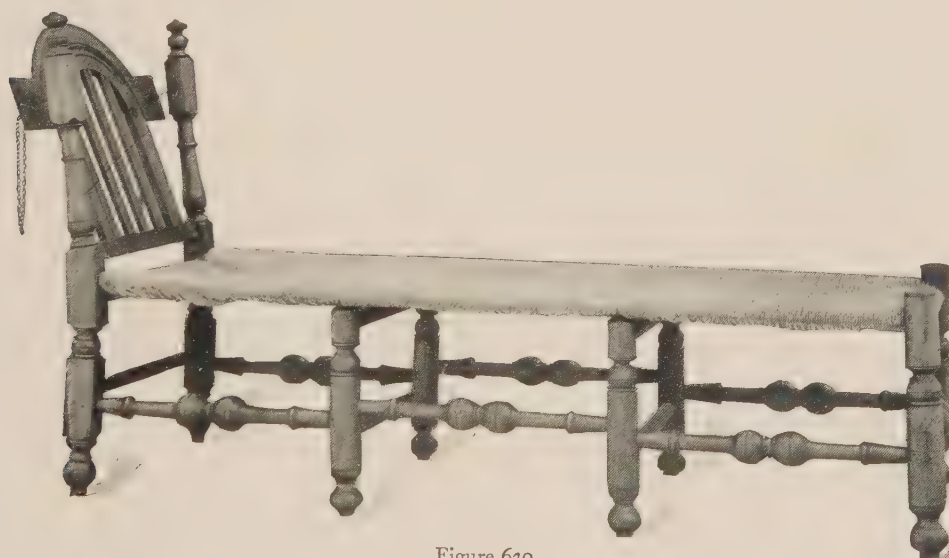


Figure 639.

Turned Couch, Pennsylvania type, about 1700.

style. The piece really belongs to the second type of cane chairs, although the stiles extend beyond the cresting; but this method of construction was necessary to enable the back to swing out. The legs are turned and terminate in very fine Spanish feet. The stretcher at the end is not carved. This beautiful couch was the property of the late William G. Boardman, of Hartford, Connecticut.

Figures 639 and 640 are two very good examples of turned couches in the form found in Pennsylvania, showing the influence of the Pennsylvania Dutch, the legs resembling those found on the slat-back chairs found in the same vicinity (Figure 429). The turnings are large and the ball feet at each end are slightly different from the centre pair. This is another characteristic of the style. The turned bracings are heavy and are alternately set low and high to avoid weakening the legs. The backs swing as in the preceding type. The turnings of these



two couches are identical, except for the stiles, which in Figure 639 are nicely turned. The backs differ slightly. Figure 639 has an arched cresting with three slats, while Figure 640 has a waving cresting with three splats in the well-known Dutch style. Figure 639 is the earlier and is the property of Mrs. Robert W. de Forest. Figure 640 belongs to the writer. It originally had a rush seat.

Figure 641 shows another turned couch in the form found in New England. It will be noted that it is more graceful than the Pennsylvania type, with more



Figure 640.

Turned Couch, Pennsylvania type, about 1700.

delicate turning, and it more clearly resembles the chairs of the period. The cresting is moulded in the same form as the cane couch shown in Figure 638. All of the stretchers, including those inside, are turned in the vase-and-ring pattern. This couch belongs to Mr. Hollis French, of Boston.

Figure 642 shows a very simple couch with a back of the Dutch period. There are but three pairs of legs, and the stretchers, except at the end, are not turned. This couch belongs to Robbins Brothers, of Hartford.

Figure 643 shows a couch in the transition period, closely resembling the chairs shown in Figure 490, and was probably made as a companion piece for such a set. The back is in the Dutch style. The legs are turned, terminating in



Figure 641.

Turned Couch, New England style, about 1700.



Figure 642.

Turned Couch, Dutch style, 1700-15.

Spanish feet, and all of the stretchers and bracings are turned in the vase-and-ring pattern. The seat is of canvas, made in three pieces: two narrow strips, each fastened to one side and an end, and one large strip fastened to one end and side. The canvas is stretched taut by drawing the pieces together with a cord passed through holes in the canvas. The edges of the canvas, which are nailed to the frame, are finished with rawhide strips. The couch is the property of the writer.

Figure 644 shows a couch, in the pure Dutch style, with six cabriole legs terminating in club feet. The back stiles are cut in the characteristic cyma



Figure 643.

Turned Couch, Dutch style, about 1720.

curves. The couch is underbraced with turned stretchers connecting the legs from side to side and connecting the centre of the cross-stretcher. The couch is the property of Mr. Dwight Blaney, of Boston.

Figure 645 shows another couch very similar to the preceding one, except that the back is in the Chippendale instead of Dutch form. The legs are cabriole, terminating in club feet raised on a shoe. The couch is underbraced in the manner described in the preceding figure, and the seat is of canvas fastened in the manner described in Figure 643. The skirt is cut in cyma curves. The stiles rake backward and are very heavy, to withstand the strain of the swinging back. The couch is the property of the writer.



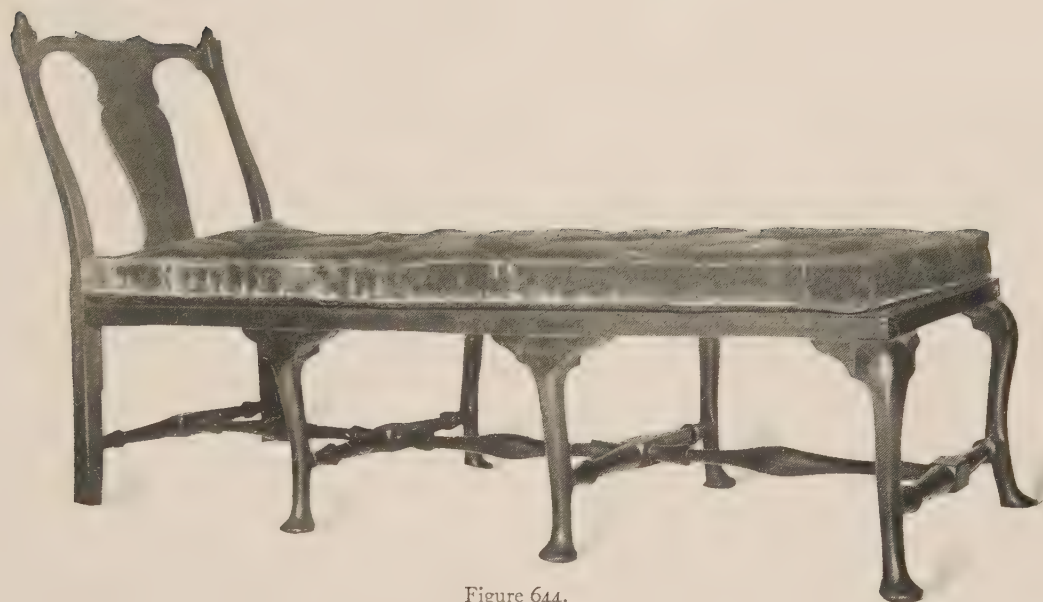


Figure 644.

Cabriole-Legged Couch, Dutch style, 1725-50.



Figure 645.

Cabriole-Legged Couch, Chippendale style, about 1750.



Figure 646.  
Ball-and-Claw-Foot Couch, Chippendale style, 1750-60.



Figure 647.  
Couch, Chippendale style, 1760-70.

Figure 646 shows a form of couch, in the Chippendale style, which belongs to Mr. H. W. Erving. The legs are cabriole, terminating in bird's claw and ball feet, but without any underbracing. The back is stationary and cannot be swung back. The canvas seat is fastened in the manner already described.

Figure 647 shows another couch with a back, in the Chippendale style. The splat is cut in Gothic form, and one of the most popular in the period. About the



Figure 648.

"Duchesse," Chippendale style, about 1760.

lower edge of the skirt is a carved godrooned moulding, and the piece stands on six straight legs, with a stretcher between each pair of legs and two X stretchers. This method of underbracing is uncommon. This settee is in the Bolles Collection, owned by the Metropolitan Museum of Art.

Another form of couch known as a "duchesse" is occasionally found in England. These are composed of two *bergères* and a stool which when placed together form a couch. The writer has never seen an American one.

Figure 648 shows an exceptionally fine specimen of a "duchesse," which is the property of Mr. Marsden J. Perry, of Providence. The upper end is a high-back *bergère* with four beautifully shaped cabriole legs with carved knees and bird's claw and ball feet. The stool is in the same design, and at the lower end is a low-back *bergère*. The pieces lock together with metal clamps.

There do not seem to have been any couches made after the Chippendale



period which followed the design of chairs, probably because the chairs of the Hepplewhite and Sheraton designs were not strong enough to withstand the strain. Upholstered couches, however, came into fashion in England, but very few are found in this country until the Empire period.



Figure 649.

Couch, Chippendale period, 1770-80.

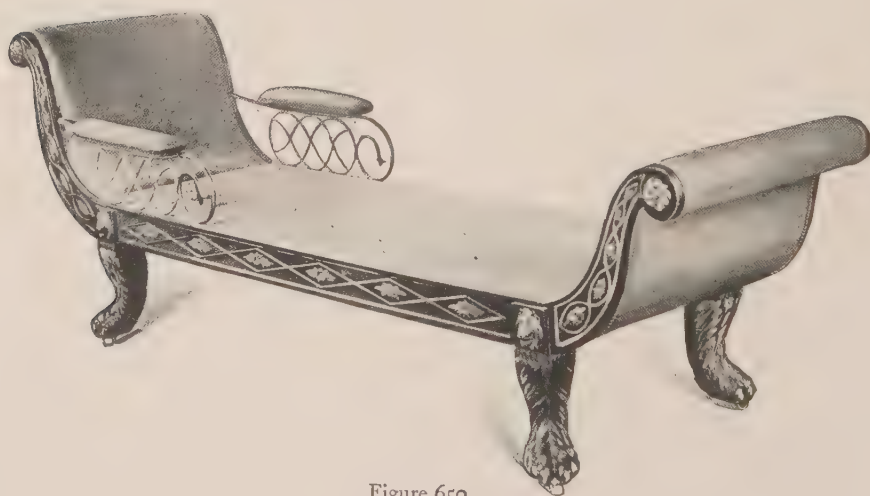


Figure 650.

Chaise-Longue, 1790-1800.

An example of a couch prior to the Empire period is shown in Figure 649 and is the property of Professor Barrett Wendell. The two ends roll and are completely upholstered. The eight legs are straight, with double ogee mouldings on the surfaces, and are strengthened by underbracing across and two underbraces, one on each side, a little recessed, extending the length of the piece.

Figure 650 shows a couch, in the Empire style, which originally belonged to Mr. Joseph Bonaparte and came from his house at Bordentown, New Jersey. It is in the writer's possession. It is made of well-selected mahogany, and the

carved bears' or lions' feet are unusually well executed. The arms are of brass and brazed. The sides are enriched with diamond-shaped panels marked off by a raised bead of ebony which is fitted into a channel. At the centre of each panel, graduating in size as the panel becomes smaller at the rolling ends, is a rosette



Figure 651.

Window-Seat, Chippendale style, third quarter eighteenth century.



Figure 652.

Window-Seat, Chippendale style, third quarter eighteenth century.

of ebony. A large rosette of ebony finishes the four ends, and four ebony lions' heads finish where the legs join the frame. The seat is of cane covered with a thin layer of hair.

Throughout the eighteenth century it was common to have small seats to fit into the window recesses, and a number of them have been found in this country,

although they are not nearly so common here as they are in England. A very handsome one, in the Chippendale style, is shown in Figure 651, the property of Mr. Marsden J. Perry, of Providence. The ends are scrolled, each scroll being finished with a rosette, and on the front surface are carved acanthus-leaf scrolls. The legs are cabriole, terminating in French scroll feet, and on the knees are carved acanthus leaves. The rear side is straight and the front is serpentine. A lattice design quite similar to that shown in the splat of the chair in Figure 567 finishes the two ends.

Another window-seat, the property of the Tiffany Studios, is shown in Figure 652. The ends are scrolled, terminating in rosettes, and the sides are moulded with a pearl beading through the centre. On the lower edge of the rail is a god-rooned moulding and above each leg is carved a rosette. The legs are straight with the surfaces fluted. The seat and two ends are upholstered.

### SOFAS

We now come to the discussion of the sofa, which, according to our definition, differs from the settee in that it is upholstered and does not closely follow the design of a chair back. Such pieces are found in every style from the middle of the seventeenth century to and including the Empire style of 1820. In the Dutch period the sofa was often an enlarged arm-chair and was called a love seat, undoubtedly because it would fairly seat but two persons. In Chippendale's first edition of the "Director" he gives but two examples of sofas, and they are in Chinese style, but in his third edition there are found several.

Figure 653 shows an example of a settee, or sofa, of the turned period preceding the Restoration. The legs and stretchers are turned in the knob design. The seat and back are covered with Turkey work. The nature of this upholstery is discussed in Chapter VII. This piece is the property of the Essex Institute, at Salem.

Figure 654 shows a sofa, in the transition style, which belongs to Miss Jessie T. McClellan, of Woodstock, Connecticut. The end legs are straight and the two inside legs are slightly cabriole, terminating in crude Spanish feet. The legs are braced with turned stretchers, connecting the front and back legs, joined at the centre by stretchers running the length of the piece in the manner of the period.

Figure 655 is a sofa preserved at Independence Hall, Philadelphia, and at one time the property of George Washington. It will be interesting to compare this



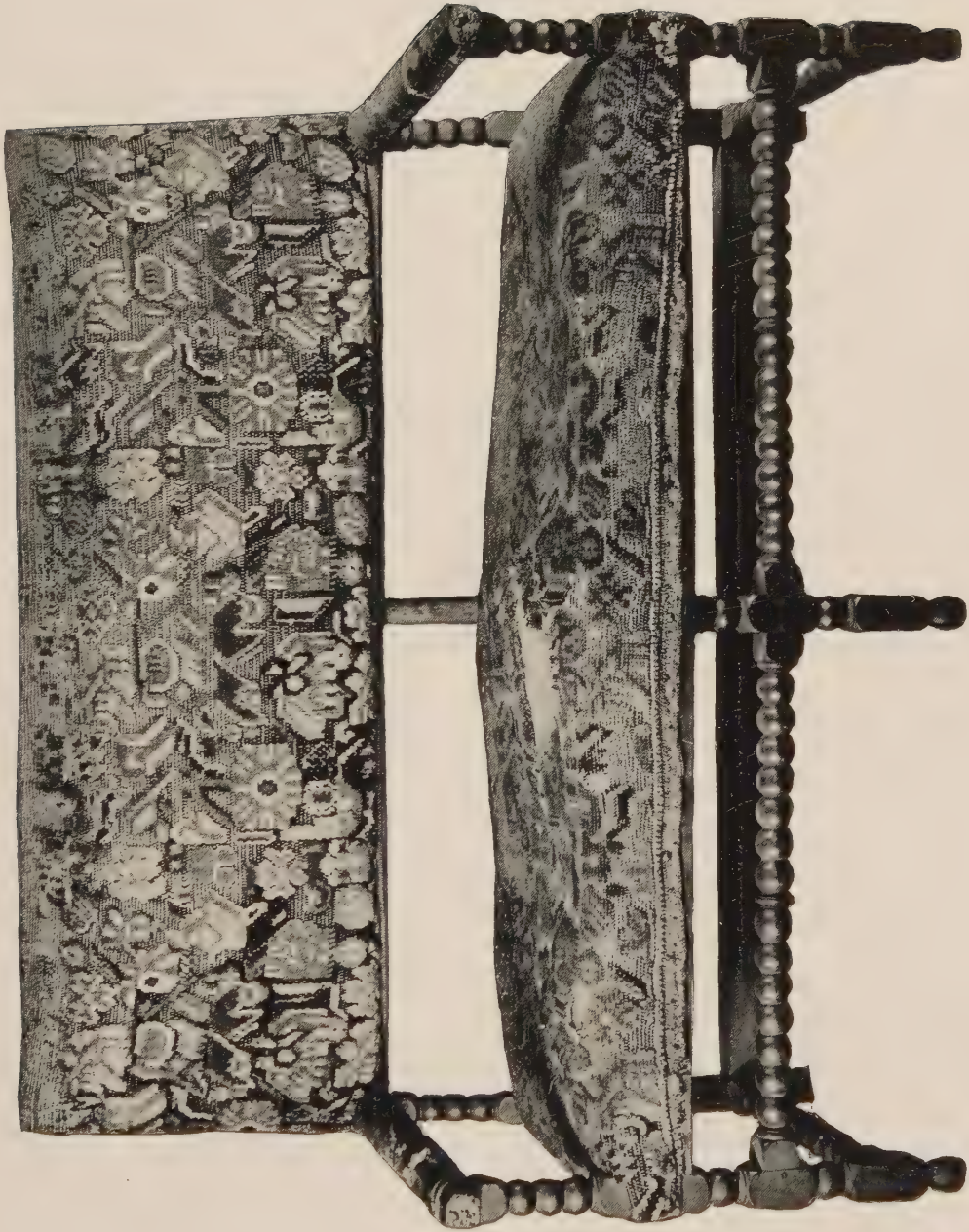


Figure 653.  
Turned Sofa upholstered in Turkey work, about 1660.

piece with the easy-chair shown in Figure 513. It will be seen that the arms and back are in the same design, but the feet of this piece have the animal's claw instead of the bird's claw. The rear legs are slightly cabriole. The knees are carved in an acanthus-leaf design and C scrolls. The sofa is now covered with hair-cloth, which is probably not the original covering. Sofas of similar design but with straight feet are frequently found and are of a little later date.

A very beautiful sofa in the Pendleton Collection, owned by the Rhode Island School of Design, is shown in Figure 656. The entire back is carved in a



Figure 654.  
Sofa, about 1700.

series of simple and ogee curves, and at the centre is a shell pattern with flowers and leaves above. At the centre of each side of the top and on the two ends the scrolls are finished with an acanthus-leaf carving. The arms twist outward and are finished in large scrolls with carved surfaces. There are five cabriole legs on the front, terminating in bird's claw and ball feet, and the skirt is so cut that between each two legs on the upper section is a simple serpentine curve and on the lower surface two ogee curves separated by a short serpentine curve. This sofa has many of the characteristics of an early date, but the shell carving at the centre of the top indicates that it belongs to the Chippendale period.

Figure 657 shows a very interesting sofa, in Chippendale style, which was found in a farm-house on Long Island and now belongs to Mr. E. B. Willets, of Brooklyn. The cresting is covered with carving in the design of foliated scrolls and shells. The frame of the back is carved in waving lines, and at either end above the arms are small upholstered wings. The arms are well shaped and orna-

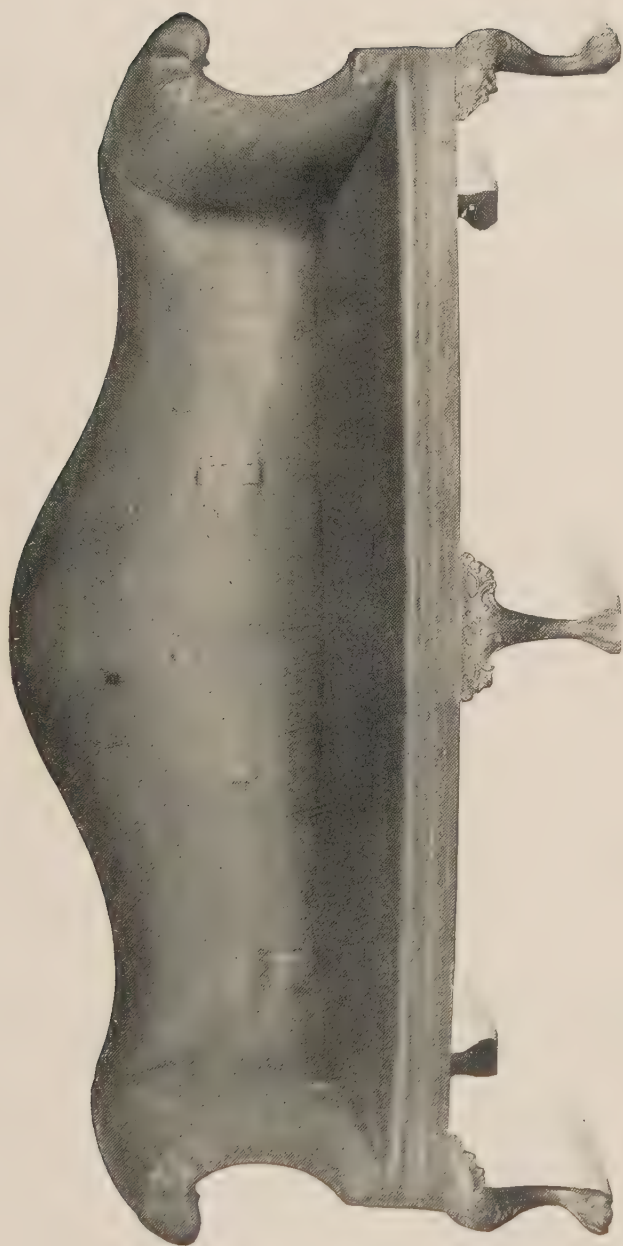


Figure 655.  
Sofa, Chippendale style, 1760-80.



mented with acanthus-leaf carving. The four front legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved conventionalised shells.



Figure 656.

Sofa, Chippendale style, third quarter eighteenth century.

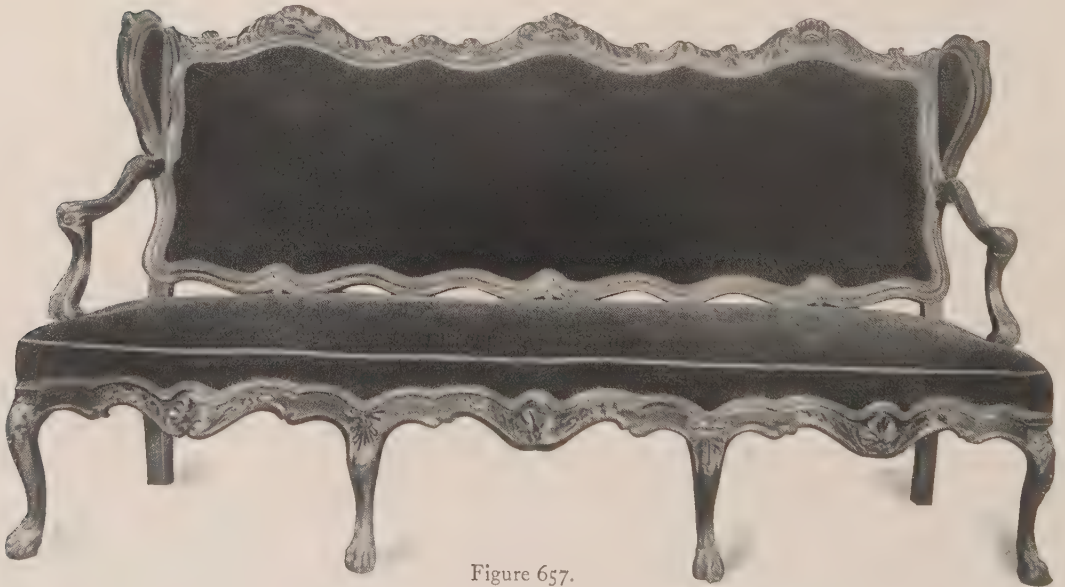


Figure 657.

Sofa, Chippendale style, third quarter eighteenth century.

The skirt is of wood cut in a series of cyma curves with the surfaces carved in a shell design with streamers. The upholstery is shaped to the skirt. It seems quite probable from the nature of the carving and the construction that the piece is of American origin.

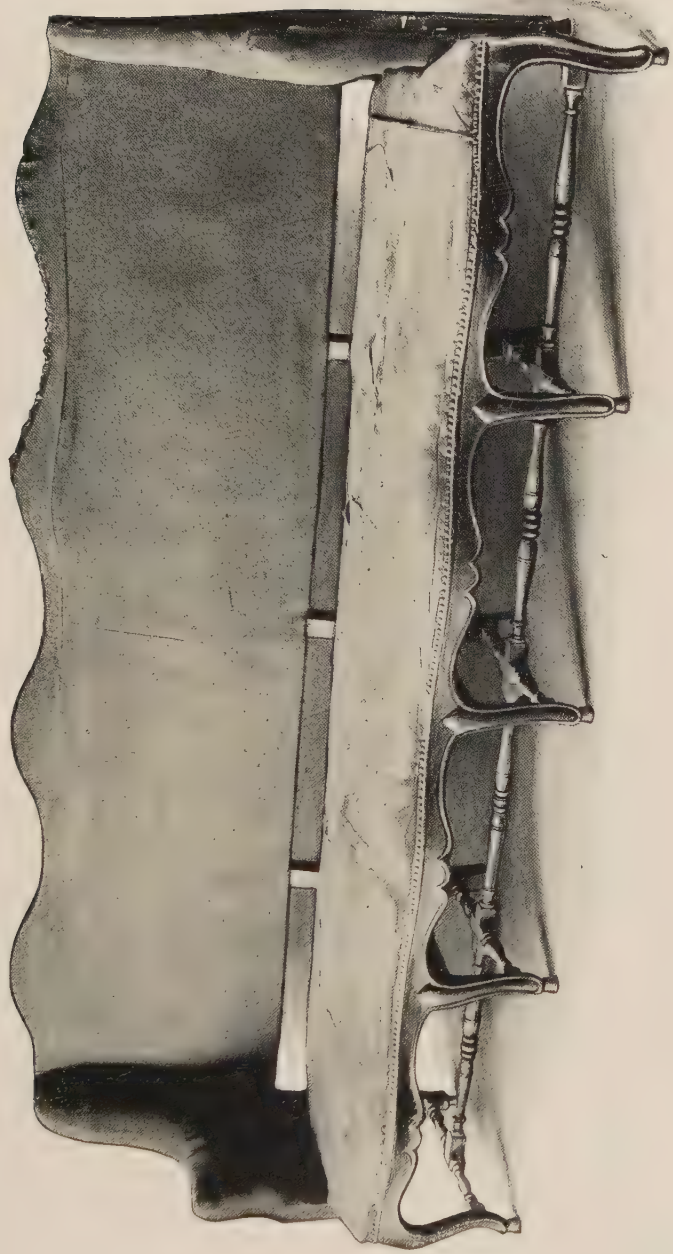


Figure 658.  
Upholstered Sofa, 1770-80.

Figure 658 shows an interesting example of an unusually long sofa. The back is shaped to suggest four chair backs but is entirely covered with upholstery. The skirt is cut in cyma curves. The five front legs are in cabriole form,



Figure 659.

Sofa, Sheraton style, about 1785.

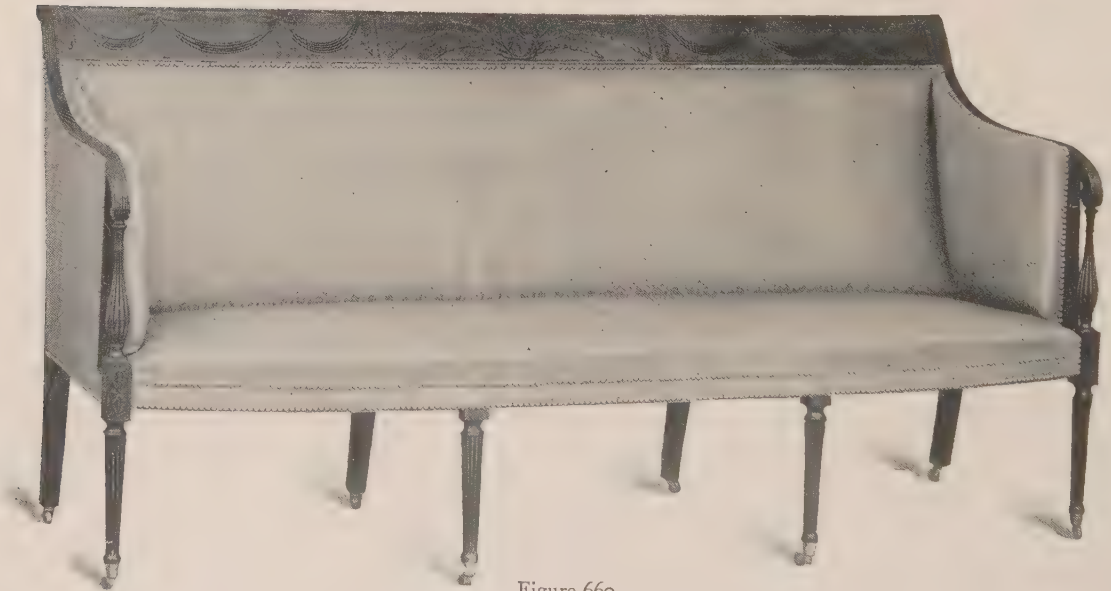


Figure 660.

Sofa, Sheraton style, 1790-1800.

each standing on a small ball, and are braced with turned stretchers connecting the front and back legs, joined at the centres by stretchers running the length of the piece. The sofa once belonged to John Hancock, and is now at Pilgrim Hall, Plymouth.



Figure 659 shows a sofa in Sheraton style, the property of Mr. Marsden J. Perry, of Providence. It is unusual to find a Sheraton piece with cabriole legs, but the form of this piece was apparently influenced by the Louis XVI school. The back is in the form of a serpentine curve, and at the centre is an oval in which is carved a sheaf of wheat with streamers of leaves, and at either end of the back are small rosettes in which are carved anthemions. The entire top rail is beautifully carved, except at the ends, which are upholstered. There are four cabriole



Figure 661.

Sofa, Sheraton style, 1790-1800.

legs in the front terminating in French scroll feet. At the centre is a basket of flowers with wreaths, festoons, ribbons, and medallions, and a similar design is between the two outer legs. Above each leg is carved an anthemion with pendent flowers.

The Sheraton sofa shown in Figure 660 belongs to Mr. R. T. Haines Halsey, of New York. On the surface of the top rail are carved, in cameo carving, festoons of drapery caught up with bow knots. At the centre is an oval panel within which is carved a bunch of arrows. Extending from the oval panel are streamers of bell flowers. The tops of the arms are reeded as are also the bulb-shaped supports. A carved rosette finishes the block above the legs, which are turned and reeded.

A beautiful Sheraton sofa, the property of Mr. H. W. Erving, is shown in Figure 661. The top is carved in an egg-and-dart design, and at the centre is carved a shell with foliated streamers very similar to the design found on the chamber-table (Figure 111). Just below the egg-and-dart pattern is a finely



Figure 662.

Sheraton Sofa, about 1800.

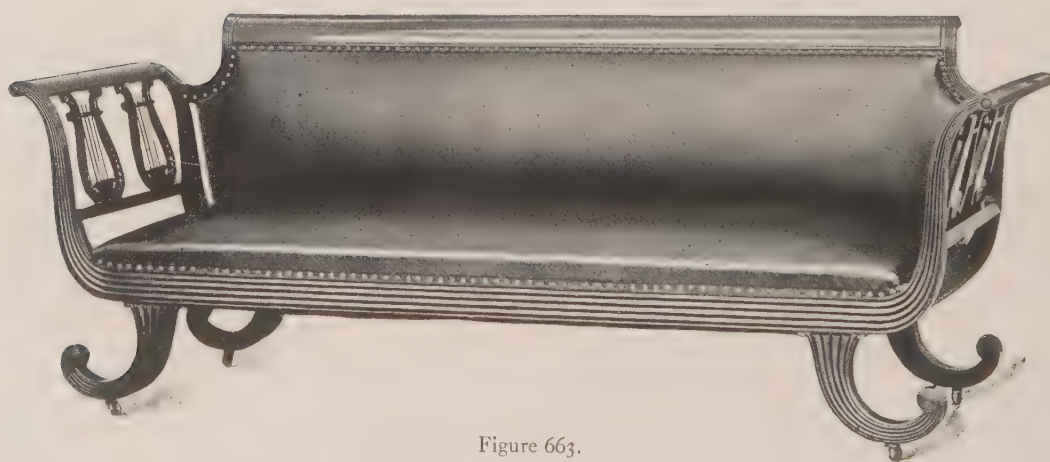


Figure 663.

Sofa, Phyfe style, 1800-10.

carved narrow border of acanthus leaves. The top and front of the arms are carved in a scale design. The front rail is carved in a beautiful upright acanthus-leaf design with a rosette at the centre. The legs are reeded. The carving on this sofa is of a very fine quality. The shell at the centre of the back is very unusual on a Sheraton piece, but the rosettes and legs place it beyond question in that school.



Figure 664.

Cane Sofa, Phyfe style, 1800-10.

Figure 662 shows a Sheraton sofa which was purchased in 1799 and is now in the possession of the Misses Andrews. The arms with spindle supports and the slender reeded legs are characteristic. Many sofas of this kind, both plain and inlaid, are still to be found in this country.

Following the foregoing type of sofa came the late Sheraton style, with its classic form, of which Figure 663 is a splendid example. This sofa was made by the New York cabinet-maker, Duncan Phyfe, of whom mention is made in the chapter on chairs. The top rail is panelled and is attached to the arms at a single point, giving the piece somewhat the appearance of a French bedstead with a back. The rolling arms are well proportioned and form a continuous line with the front rail. The whole surface is reeded. Each arm consists of two lyres with brass strings. This was a popular theme in the early nineteenth century. The legs are scroll-shaped and reeded. The sofa is the property of Mr. R. T. Haines Halsey, of New York.

Another very fine specimen of a sofa in similar design is shown in Figure 664. The top of the back is divided into three panels; upon the surface of each of the



two outer ones is carved, in cameo carving, fasces, and on the centre panel are carved two cornucopias with ends entwined. A smaller pair of cornucopias are carved on each arm. As in the preceding figure, the arms are each composed of two lyres with metal strings. The surface is carved with acanthus leaves. The three cane panels of the back are separated by reeded stiles. The front rail is also reeded. The piece stands on four goats' legs terminating in goats' hoofs. It is the property of Mrs. Ellings, of New York.

Figure 665 shows a small sofa or seat in the Phyfe style. The front is outlined by a long scroll which terminates in the arms on either side. This scroll is

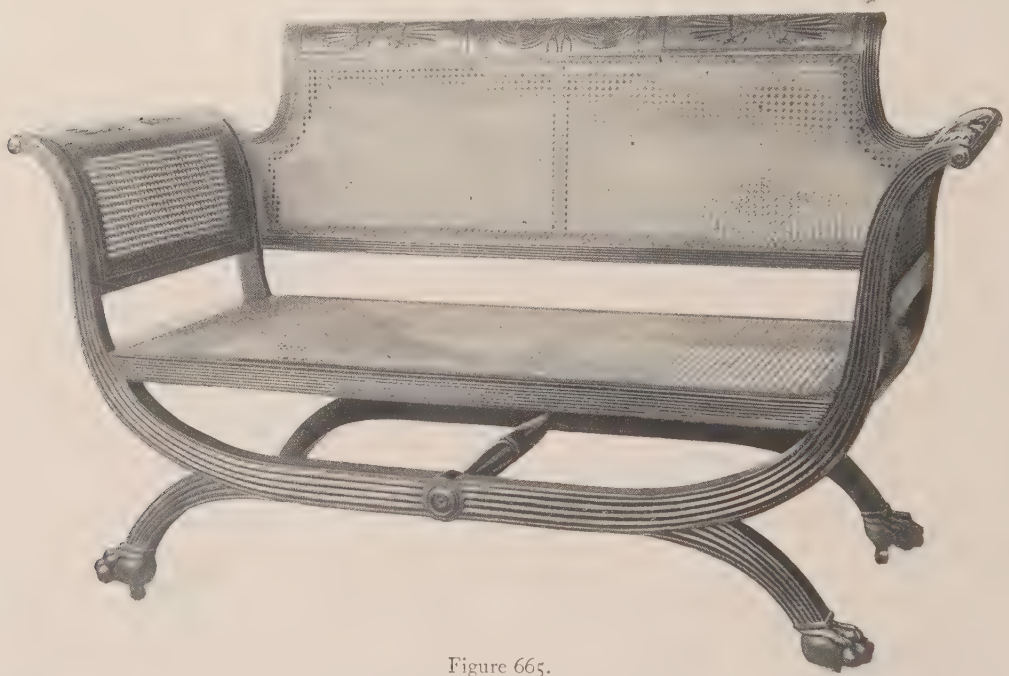


Figure 665.

Cane Sofa, Phyfe style, 1800-10.

finished with rosettes at the ends and at the centre. The legs are curved in an opposite direction and terminate in animal's claw feet. The seat sets within the large scroll and all of the flat surfaces are reeded in the usual manner of the period. The top rail of the back is carved in panels, at the centre is drapery with tassels, and at each side is a bundle of sticks tied at the centre with a bow knot; and the latter pattern is repeated on the sides above the arms. This piece was the property of the late Mrs. Frank H. Bosworth, of New York.

Figure 666 shows another popular design of a sofa of this period. The surfaces are reeded; the legs are scrolled, terminating in brass claw feet. At the turn of the scrolls on the arms are carved rosettes. This style of foot was very pop-

ular for tables as well as sofas, and many examples are to be found in this country. One end of the sofa is low, to hold the head reclining. This piece is the property of Mr. Francis H. Bigelow, of Cambridge.



Figure 666.

Sofa in Phyfe style, 1800-10.

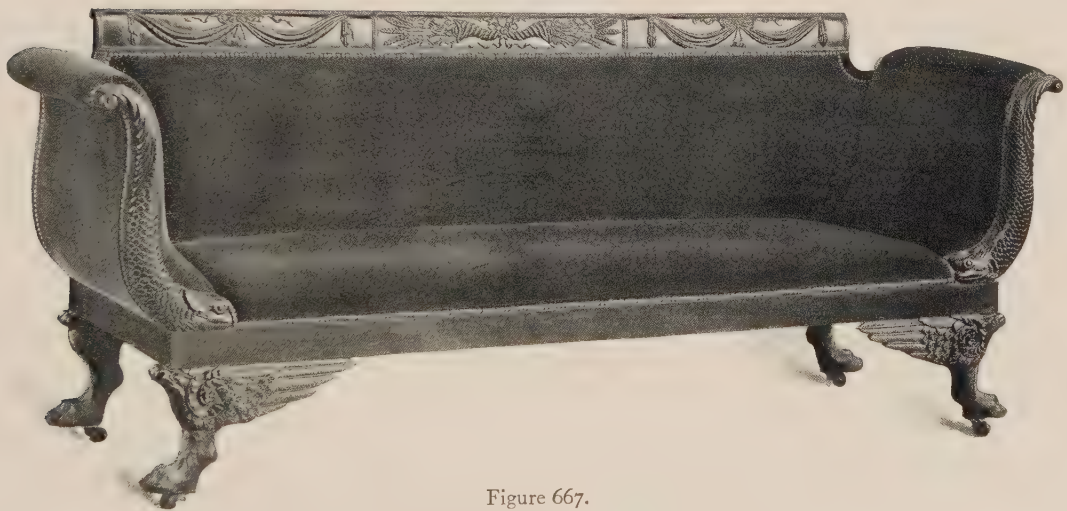


Figure 667.

Sofa in late Sheraton style, 1800-10.

Figure 667 shows a sofa which was the property of the late Judge Arthur F. Eggleston, of Hartford, and which is a good example of the transition between the Sheraton and Empire styles. The top rail is divided into three panels carved in cameo carving, after the manner of the Sheraton school. In the centre one are two cornucopias fastened with a bow knot at the centre out of which project heads of wheat. Drapery caught at the centre with bow knots and tassels decorates the outer panels. The rest of the sofa is in the earlier Empire style. On the front of each arm is carved a dolphin. The feet are well-carved animal's claws, at the head of which are eagle wings extending under the seat rail.

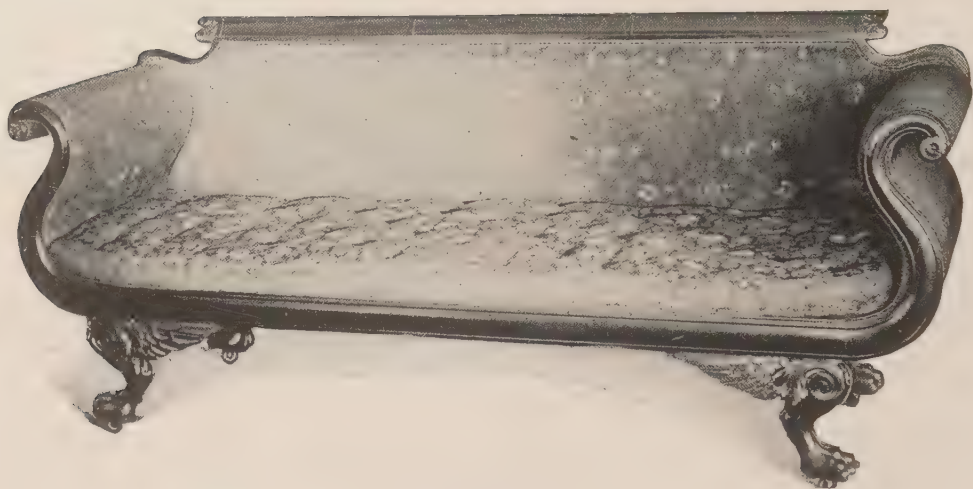


Figure 668.  
Empire Sofa, 1810-20.



Figure 669.  
Empire Sofa, 1810-20.



Figure 668 shows another sofa which belongs to the Misses Brown, of Salem, Massachusetts. The arms are in the form known as swan-neck. The legs are made to represent animal's legs with claws, and above are carved wings in imitation of the Egyptian or Assyrian style.

Figure 669 shows a very ornate example of a sofa in the Empire style. The general shape is the same as that shown in the preceding figures. Across the

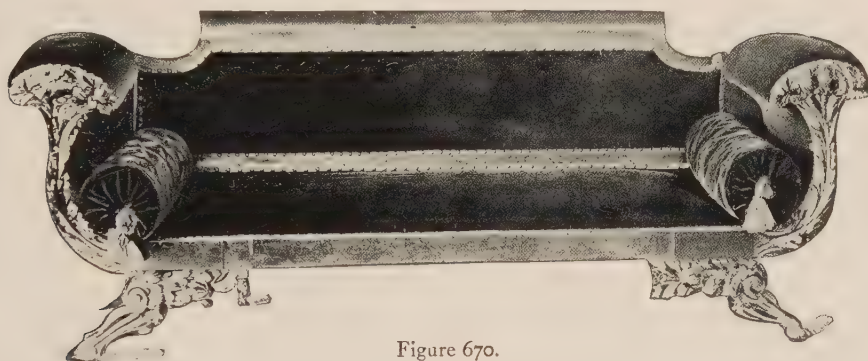


Figure 670.  
Empire Sofa, 1810-20.



Figure 671.  
Sofa, Empire style, 1810-20.

back is carved an eagle's head with wide, extending wings. The arms are carved to represent dolphins, the tails forming the curves. The legs are also dolphins with heads resting on the floor and the tails twisted and extending to the rails. This sofa is the property of Mr. K. W. Mansfield, of Westport, Connecticut.

Figure 670 is a sofa dating about 1810 to 1820, commonly called the cornucopia sofa, so named from its shape and the carving of the arms. The round pillows shown at the ends of the sofas are known as squabs. The legs of this piece

terminate in claw feet and above them is a slab of wood carved in a design of fruits. This sofa is the property of Mrs. L. A. Lockwood.

A common form of Empire sofa had the back finished with a heavy round rail carved at each end.

Another example of an Empire sofa very common in the South is shown in Figure 671. At one end is a squab built in with a large carved rosette finishing the end. The other end is high. The legs are in the form of animal's feet with wings.

Empire sofas such as have been described were extremely popular in America during the early part of the nineteenth century. They were followed by the massive clumsy pieces without carving popular as late as 1850.

## I X T A B L E S

**M**ANY of the facts already noted regarding chairs are applicable also to tables, as almost every form of chair has its corresponding table.

During Saxon times England did not know or use the word table, but designated what the Normans called tables as “bordes,” and that with reason, for their tables were long, narrow “bordes,” to be placed on trestles or frames when in use, and it was not until about the year 1600 that standing and dormant tables were freely mentioned.

More early tables have survived than early chairs. The reason is perfectly obvious, as the former were intended to hold dead weight and the chairs were put to the strain of live weight.



Figure 672.

Table Board and Frame, about 1650.

The oldest American table known and one of the few table boards found in this country is shown in Figure 672 and is from the Bolles Collection. It consists of a loose board 12 feet 2½ inches long and 2 feet wide which rests on three trestles held by a central brace which passes through the trestles and is held firm with wooden pegs. These tables are frequently mentioned in the inventories of the seventeenth century—“1 table board and joyned frame,” at Plymouth, in 1638; “1 long table board and frame,” at Salem, in 1647; “a great table board and frame,” at New York, in 1677; and “a table board,” at Philadelphia, in 1687, are some of the items regarding them.



It is not surprising that these table boards did not survive, for they were crude and when no longer used were too bulky to preserve. The only reason that this example has survived is that it had been put in the attic of an old house. The attic had then been partitioned and the table was forgotten until it was discovered a few years ago, when, with great difficulty, it was removed.

Tables referred to as long tables, great tables, and standing tables were probably not made with the frame separate. They are usually accompanied in the



Figure 673.

Wainscot Table, about 1650.

inventories with long and short forms, just such benches and tables, no doubt, as those shown in Figure 158, above referred to. At Plymouth, in 1638, there is mention of "1 table and joyned form," and in 1639, "a framed table"; at New York, in 1669, "1 longe table"; at Salem, in 1673, "a longe table and formes"; at Boston, in 1669, "1 long cedar table"; at Yorktown, in 1647, "1 long framed table"; in 1657, "1 table, 7 feet"; in 1660, "1 long table"—showing that early in the history of the colonies standing tables were also in use.

Figure 673 shows one of these tables in the possession of Mr. H. W. Erving. It is made of American oak. The legs are turned in an early form and the underbracing is very massive and heavy. Each corner of the legs is finished with a bracket, and on the rail is a moulding on which is carved a series of vertical parallel cyma curves above which are carved squares with stars.

Figure 674 shows an English frame table belonging to the Metropolitan Museum of Art which is in striking contrast to the simple American frames above shown. The six legs are bulb-turned and at the top of each is carved a crude Ionic capital. The upper part of the bulb is godrooned and below is a grape-and-leaf design. The underbrace is enriched with a dog-toothed inlay and on the rail is carved a flowing pattern of grapes and leaves.

After the table became settled as a distinct piece of furniture, the devices for making it adjustable in size for various occasions came into being. The first of these devices seems to have been the drawing-table, so called because the table was furnished with leaves at the ends which drew out. These leaves were arranged

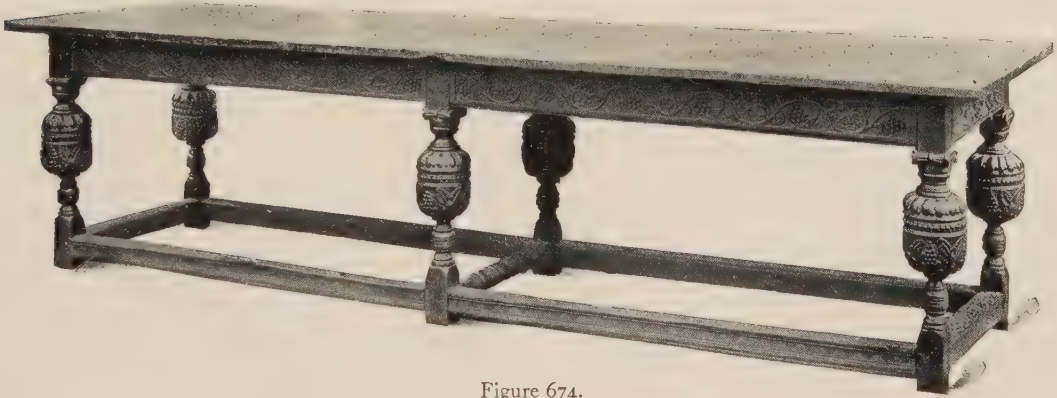


Figure 674.

Carved Oak Dining-Table, first quarter seventeenth century.

to fold back onto or under the main table when not in use, and when drawn out were supported by wooden braces which drew out from the frame and held the ends firmly on a level with the table.

Another method was to have the centre slab of wood held in place by a vertical strip of wood set in a slot which allowed the slab to rise and fall. The two ends were each about half the length of the centre slab and lay under it. They were made to run on a slide tilted toward the centre. The result was that when the slabs were pulled out the centre slab fell into place, making a large table. The frames of drawing-tables were made after the fashion prevailing in the long tables: square and plain, legs slightly turned, or with a large bulb or acorn forming the centre portion.

They are mentioned as follows in the inventories: at Boston, in 1653, "In the parlour, a drawing table £2"; in 1669, "A drawing table and carpett £2 10s"; and at New York, in 1697, "an oak drawing table."

Figure 675 shows a drawing-table preserved at the rooms of the Connecticut Historical Society which is made of American oak, and although the leaves are

missing, the place they occupied shows them to have been 2 feet 6½ inches in length, while the top is 6 feet 1 inch in length and 2 feet 11¾ inches in width. The table, therefore, when opened to its full length, would have been a little over 11 feet long. The rails are ornamented with rectangular bosses with chamfered edges.

Drawing-tables were never common in the colonies if we may judge from the inventories, for they are comparatively seldom mentioned.


Long tables and joined tables continue to be mentioned as late as 1775. They were, it is perhaps needless to say, the dining-tables of their day, and smaller tables made after the same fashion are occasionally found.

Carpets are frequently mentioned with the long tables and were what we should speak of as table-covers or spreads. "A table with a table carpet," in 1690; "a long table and carpett," at Boston, in 1652, are characteristic entries.

Another early American table is shown in Figure 676 and is the property of the writer. The table is made of Virginia walnut throughout, and the top is seven feet one inch long, being held in place on the frame with large turned pins. There are two long drawers and a small one at the centre, all on one side. The legs are turned in the vase, ring, and bulb pattern, and there are heavy stretchers across the ends and through the centre. It is rather difficult to determine just what such tables as this were used for. It suggests those shown in the preceding figures, and the long overhang at the two ends and the underbracing passing through the centre would rather indicate that the table was intended to sit at. It is possible that it was a form of dining-table used contemporaneously with the gate-leg tables. A number of these tables have been found, usually not so large as this one, and occasionally they have underbracing on the sides between the legs. It is possible that this table may have been used for a writing or library table, although it would seem rather large to be used for that purpose. It has also been thought by some that these turned tables were intended to be used as sideboard tables. They are, however, a little low for that purpose, as tables intended for sideboards are usually three or four inches taller than this one.

The form of table most popular in this country during the last half of the seventeenth century was the gate-leg table, so-called because of its construction with one or more gates which swing out from the two sides of the frame to hold the hinged leaves. This style of table is found in many sizes, and when large was the dining-table of the period following the style of dining-table shown in Figure 675. These tables, whether large or small, almost invariably had a drawer at either end. They were commonly made in two ways, one style having six feet touching the floor, and the other having two extra feet below the inner leg of the gate, making eight legs. The frames were made narrow, so that when the leaves were down the table would occupy a comparatively small space. The inner



edges of the leaves were usually finished in one of three ways. The more common method was to finish the edges of the top with a quarter-round and the contiguous edges of the leaves with a cove, thus  By this method, when the leaves

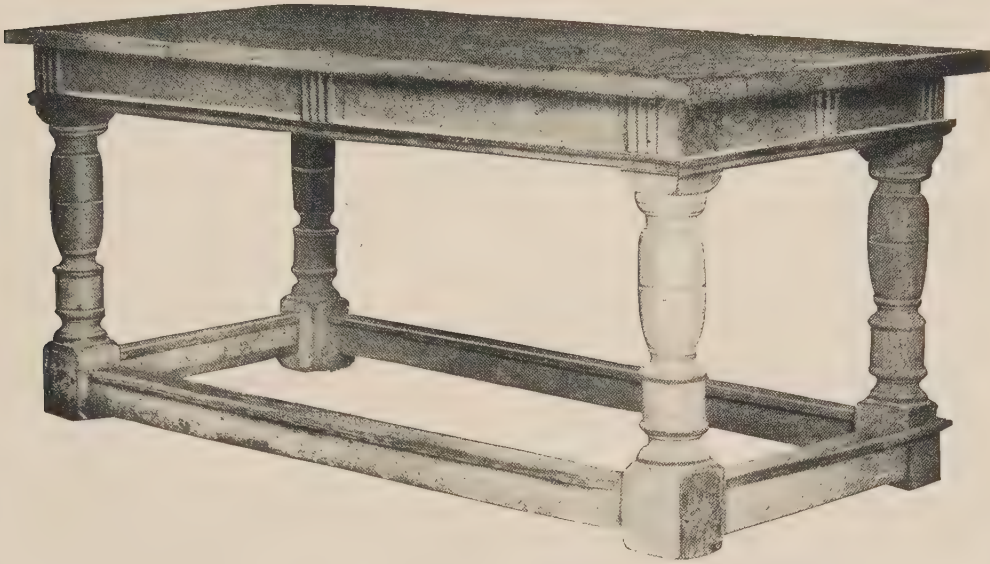


Figure 675.

Oak Drawing-Table, early seventeenth century.

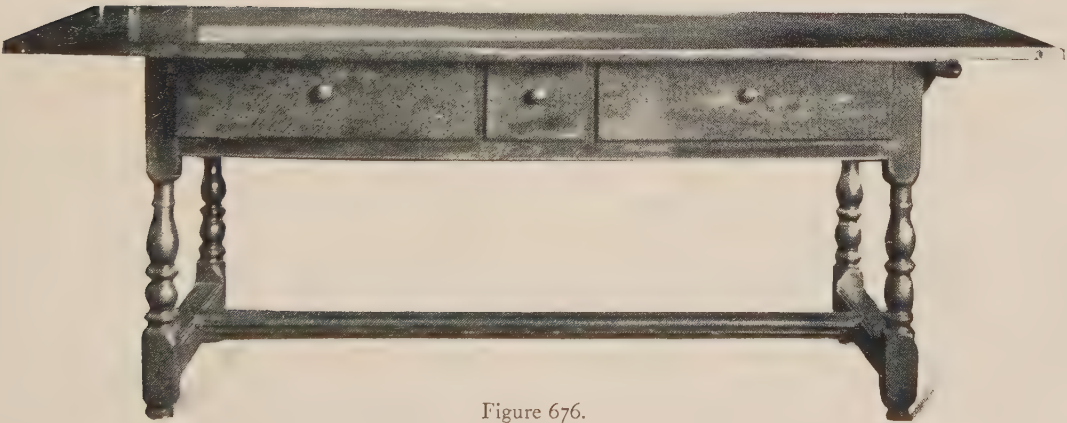


Figure 676.

Walnut Turned Table, about 1700.


are down the hinges are concealed. The second method was to finish the edges of the top with a groove and the contiguous edges of the leaves with a small torus, thus  The third method was to finish the edges straight, except for two separate short tenons on each leaf which fitted into two corresponding mortises cut into the edges of the top.

Figure 677 shows a large gate-leg table preserved at Pilgrim Hall, Plymouth, and tradition states that it was used by Governor Edward Winslow in his council chamber. The turnings are of an early pattern and the single gate seems almost too light to hold the large leaf. There are eight feet reaching the floor.

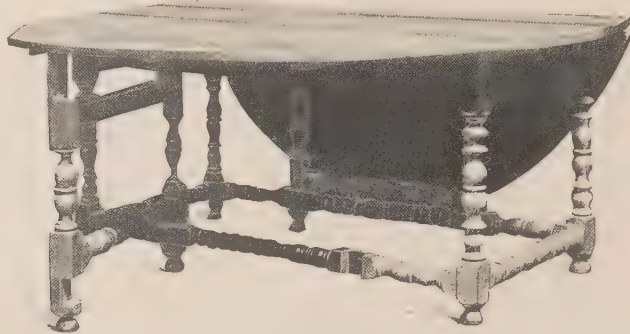


Figure 677.

Gate-Legged Table, first half seventeenth century.



Figure 678.

Gate-Legged Table, about 1650.

A number of medium-sized tables of this sort are found with square tops, and it is probable that they were intended to be used together to form a long dining-table.

Figure 678 shows a gate-leg table with but a single leaf. On the under side of the top were found iron bolts which indicate that it was one of two or three tables intended to be joined to form a long table. It is made of walnut, as were many of the gate tables, and the legs are spiral-turned with plain underbracing. This table is the property of the writer.

Figure 679 shows a very good gate-leg table, having the six feet and two gates, which belongs to Mr. Dwight M. Prouty, of Boston. The turnings are all in the knob pattern, which is uncommon on this form of table.



Figure 679.

Gate-Legged Table, third quarter seventeenth century.



Figure 680.

Double Gate-Legged Table, last quarter seventeenth century.

A rare form of gate-leg table is shown in Figure 680 and is from the Bolles Collection. It is very large, and the massive leaves are supported by double gates which swing out from the centre, making twelve legs extending to the floor. It is made of walnut and the turning is in the vase-and-ring pattern. The drawers



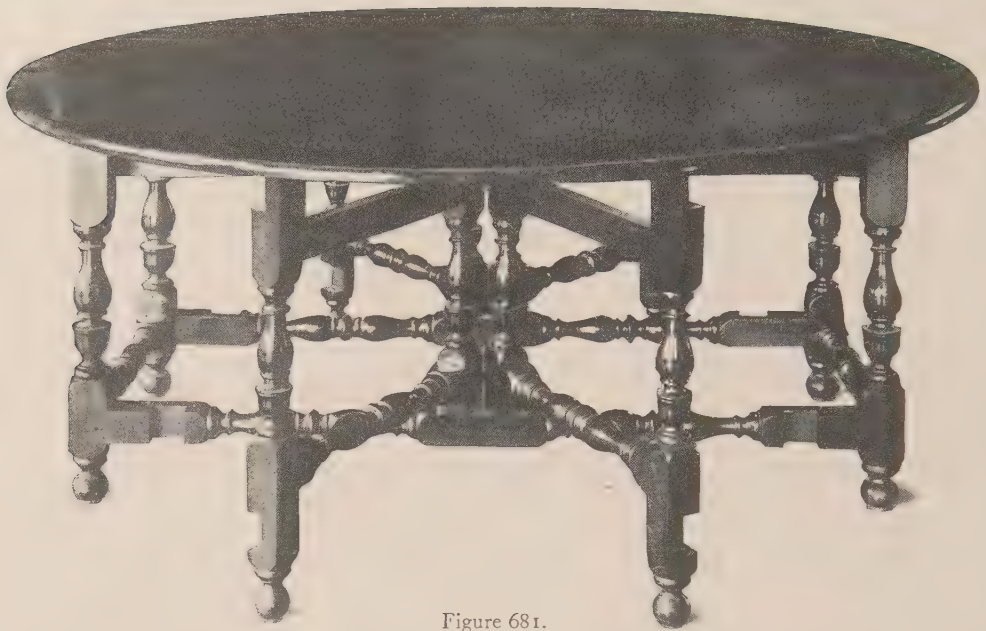


Figure 681.

Double Gate-Legged Table, last quarter seventeenth century.

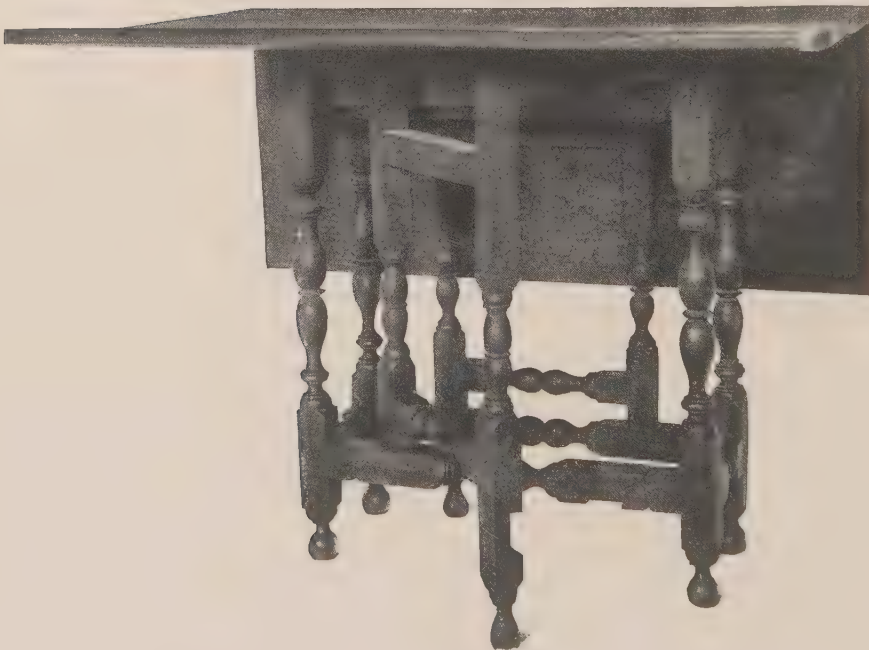


Figure 682.

Gate-Legged Table, last quarter seventeenth century.

are missing but were on bottom runners. Very few of these double-gate tables are known. They are generally made of walnut or maple.

Another double-gate table of walnut is shown in Figure 681 and is in the rooms of the Albany Historical Society. It is about the same size as the one last shown, but differs in that the two gates are pivoted at the centre, whereas in the preceding figure they are pivoted at the ends. This form of construction is more



Figure 683.

Gate-Legged Table, late seventeenth century.

graceful as well as more practical, because the legs do not interfere so much with the sitters. The inner legs of the gates do not extend to the floor, consequently the piece stands on but eight feet instead of twelve, as in the preceding figure.

Figure 682 shows a simple gate-leg table of maple, the property of Mr. Dwight Blaney. The legs and stretchers are delicately turned in the vase, ring, and bulb pattern. It is this form of gate-leg table which is most commonly found in this country, although it is unusual to find one with so narrow a frame.

Another gate-leg table in the writer's possession is shown in Figure 683. It is small, measuring but 3 feet 6 inches by 3 feet, and is made of walnut. The turnings are of the type found almost exclusively in the South.

A rare form of gate-leg table is shown in Figure 684. It has eight Spanish feet and the turnings are in the vase-and-ring pattern. The frame is of cedar and the top is of walnut. At each end is a drawer with a heavy outstanding moulding which acts as a handle. It is the property of the writer.

A small table of the same variety is shown in Figure 685. It likewise has eight Spanish feet, the projection of which beyond the plane of the legs is obtained by applied pieces, while those in the preceding figure are cut from the solid. The turning is in the usual vase, ring, and bulb pattern. It is the property of Mr. G. W. Walker, of New York.

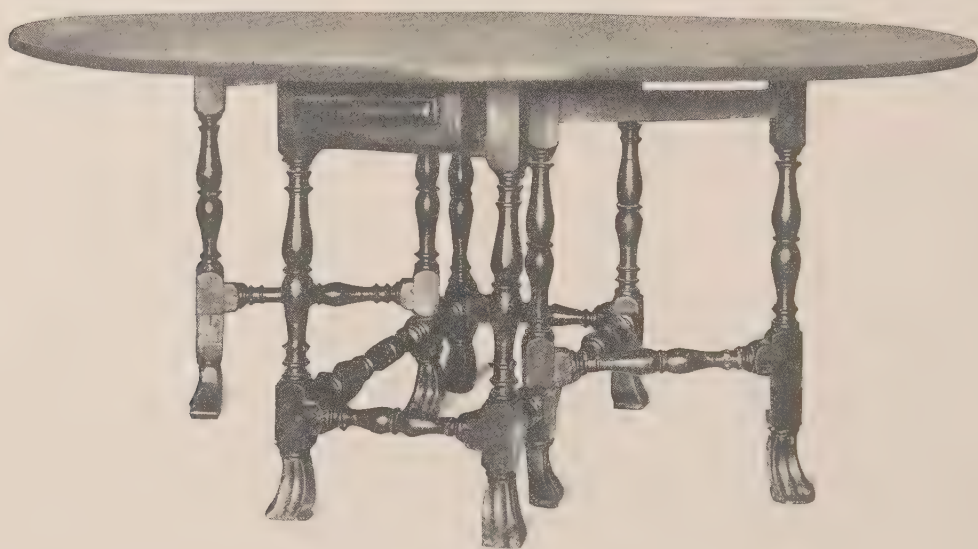


Figure 684.

Gate-Legged Table with Spanish feet, 1690-1700.

Figure 686 shows another gate-leg table with eight legs, made of maple. The turnings are bold and in the usual vase, ring, and bulb pattern, and the corners of the top are rounded.

At Boston, in 1669, "an ovall table £3 10s"; at Philadelphia, in 1688, "a walnut table £2 10s"; at Yorktown, in 1667, "1 ovall table with bolts & catches £3"; at Salem, in 1690, "a round black walnut table £2 5s"; at Boston, in 1699, "a walnut oval table £2"; at Philadelphia, in 1705, "a large oval table £2"; at Providence, 1727, "an ovell table £2 5s," are items which doubtless refer to tables of the gate-leg variety. They are always valued rather high, very seldom under two pounds. These large round and oval tables superseded the long tables and were very generally the dining-tables of their day. Their curved edges must have required the use of chairs rather than the forms used with the long tables. The inventories wherein they appear are those of the well-to-do,





Figure 685.

Gate-Legged Table with Spanish feet, 1690-1700.

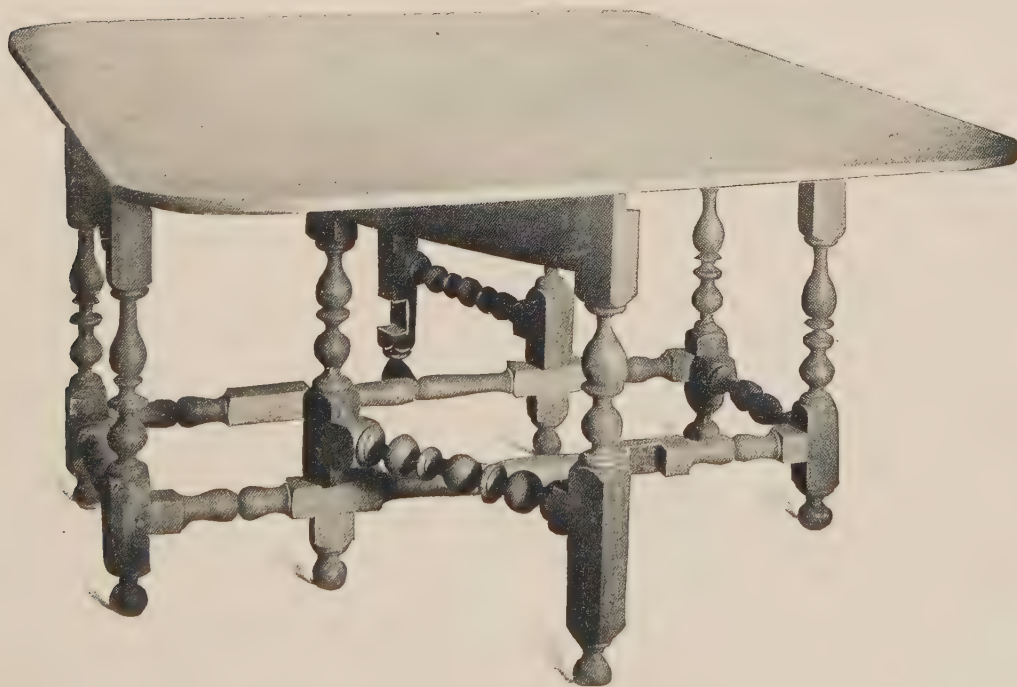


Figure 686.

Gate-Legged Table, late seventeenth century.

and they may be regarded as the fashionable dining-table of the seventeenth century. The dining-table used by the Van Cortlandt family at the manor-house, Croton-on-Hudson, New York, since early in the seventeenth century, is one very like that shown in Figure 677.

Folding-tables are also often mentioned, and were so constructed that one half of the turned frame folded against the other, and the top fastened by hinges to the frame dropped at the side. The table, when so folded, could not, of course,



Figure 687.

Folding-Table, third quarter seventeenth century.

stand. At Philadelphia, in 1686, a folding-table is valued at six shillings, and, in 1709, "a black walnut folding table" at £1 5s. The "ovall table" at Yorktown, in 1667, "with bolts & catches," above referred to, may have been a folding-table.

Figure 687 shows an early folding-table in the Bolles Collection. It has two turned legs and a gate, all turned, including the upper stretchers, in the sausage pattern. When the gate swings closed the hinged top falls and the piece folds up. It is made of walnut.

Figure 688 shows another folding-table of a little different construction, the property of Mr. H. W. Erving. The pairs of legs are pivoted at the centre, so that when closed the shorter pair fit inside the longer ones and the top falls.

Another form of table, which is practically a folding-table, is shown in Figure 689. It is made on the gate principle with a gate at each side to hold the two



Figure 688.  
Folding-Table, late seventeenth century.



Figure 689.  
Folding-Table, last quarter seventeenth century.



leaves. The centre portion, however, is narrow and consists of a large turned post with a trestled base. This table, when the leaves are down, is much smaller than the usual gate-leg table. It is the property of Miss C. M. Traver, of New York.

Figure 690 shows another of these tables, from the Blaney Collection, in which the only turning is on the two under posts, the gates and base being of straight strips of wood.



Figure 690.

Folding-Table, last quarter seventeenth century.

Figure 691 shows one of these tables which, when the leaves are down, is but a few inches wide. The table is supported by one leg on each side, as is usual in this type, but it differs from the others in that it has but a single turned stretcher connecting the two legs, and the gates, when closed, are in the plane with them. This type of folding-table was more practicable than those shown in Figures 687 and 688, because when closed it will stand while the others will not. This table is in the Bolles Collection.

A unique table with two leaves is shown in Figure 692, the property of Mr. H. W. Erving. The turned legs are raked after the manner of the so-called "butterfly" table (Figure 693). The legs are braced on the ends and through the



Figure 691.

Folding-Table, last quarter seventeenth century.



Figure 692.

Turned Table with leaves, last quarter seventeenth century.



Figure 693.  
"Butterfly" Table, about 1700.



Figure 694.  
"Butterfly" Table, about 1700.



centre, and from the centre of the middle stretcher is a turning, placed at right angles, to which is fastened the support for the leaves which swing in a similar manner to the gate-leg table. The turnings are in the familiar vase, ring, and bulb pattern.

A style of table of which there are many specimens found in Connecticut is shown in Figure 693. The legs are slightly raked and the leaves are supported by large wings which are pivoted in the stretchers. The form of these supports



Figure 695.

Turned Table, about 1675.

has given the table the name of "butterfly." Of course, were it not for the raked legs, it would be impossible to fasten the supports to the stretchers and have them clear the rail. There is one drawer with raked sides. This piece is the property of Mr. H. W. Erving.

Figure 694 shows another and larger "butterfly" table. The legs have a considerably greater rake than has the one shown in the preceding figure. Tables of this kind usually have straight instead of turned stretchers, and are made of maple or cherry, and rarely of oak.

All through the turned-leg period are found innumerable small tables with round, oval, or rectangular tops, each differing slightly from the other. The earliest were of oak, and the stretchers and the rails were moulded in the manner of the chests.

Figure 695 shows one of these small tables made of oak with a rectangular top. The heavy turnings and underbracings are suggestive of the large oak table shown

in Figure 673, and it belongs to the same period. The skirt is cut in ogee curves, and two pendent drops finish the centres of the arches. This table is the property of the Historical Society of Old Newbury.

Figure 696 shows a table a little better than the usual run of small tables. It is made of oak with knob-turned legs and stretchers. The skirt is cut in ogee curves, as in the preceding figure, and three drops finish the lower edge. The drawer is on side runners and has two panels in the manner of the oak chests. On



Figure 696.

Turned Table with panel drawer, last quarter seventeenth century.

the sides and between the panels on the drawers are split spindles, and turtle-head bosses are in the panels. This table is very low and was probably intended to hold a desk-box. It is the property of the writer.

Another small wainscot table made of oak is shown in Figure 697. The turnings are large and the underbracings heavy, which indicates an early date. The skirt is cut from the solid with a flaring serrated edge. This method of ornamentation is quite commonly met with on the tables before 1700. This table is the property of Mr. H. W. Erving.

An interesting table, the property of Mr. Dwight M. Prouty, of Boston, is shown in Figure 698. The legs are turned in the vase, ring, and bulb pattern. Across the front is a drawer on side runners, and another drawer on side runners is shown at the end. The latter is divided into compartments, showing that the piece was intended to be used as a dressing-table.



Figure 697.

Turned Table, last quarter seventeenth century.



Figure 698.

Turned Table, last quarter seventeenth century.



An early style of table that was popular both here and in England is shown in Figure 699. The bracing, instead of continuing about the base of the piece as it does in the preceding figures, joins the front and rear legs with a cross-bracing through the centre, and about half-way up the legs are stretchers between the front legs and between the rear legs. The purpose of so arranging the stretchers is apparent, for it would enable a person to sit at the table. It seems almost incredible that so small a table should require so many stretchers, but such was the fashion of the time and it is one of the chief characteristics



Figure 699.

Spiral Turned Table, about 1650.

of the period. The legs and stretchers on this table are spiral-turned, similar to the chair shown in Figure 447, to which period it belongs. It is in the Bolles Collection at the Metropolitan Museum of Art.

Another table in the same collection is shown in Figure 700. The heavy underbracings are seen on the back and two sides, but the front one is turned and placed high, as in the preceding figure. The legs are ball-turned. Two large, elaborately cut frets, separated by a pendant, finish the skirt, and on the stiles on either side of the drawer are rectangular chamfered bosses. A dentil moulding finishes the edge under the top.

Figure 701 shows another table of the same form and construction as that shown in Figure 699. The skirt is cut in a serrated edge and a single-arch moulding is about the lower edge of the rail. The drawer, as is usual in these early pieces, is on side runners. The turning is particularly good, being knob-turned



Figure 700.

Turned Table, second half seventeenth century.



Figure 701.

Turned Table, last quarter seventeenth century.

with a double vase-turning at the centre. This table is the property of Mr. Dwight M. Prouty, of Boston.

Another table of the same sort, but of a little later date, is shown in Figure 702 and is the property of Mr. H. W. Erving, of Hartford. The turning is of the vase, ring, and bulb pattern.

It is probable that such tables as these and the small table shown later are such as were referred to at Salem, in 1684, as "a table with a drawer"; at

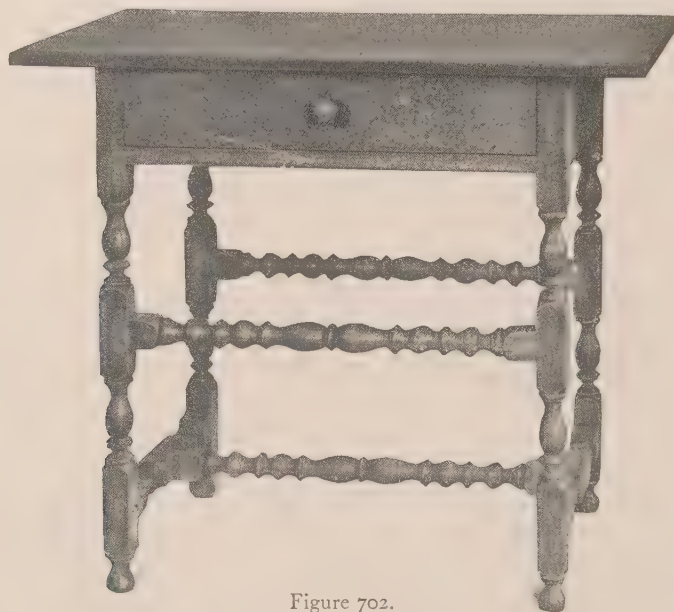


Figure 702.

Turned Table, last quarter seventeenth century.

Philadelphia, in 1686, as "1 table with a drawer, 6s"; at Boston, in 1709, as "a square table, 2s." In fact, there was hardly an inventory that did not contain an entry of at least one table of small valuation, called "small," "square," or "short."

It is believed that the small tables above shown were intended to be used to write upon or as dressing-tables.

Figure 703 shows another form of the oval table. The legs are braced at the end and through the centre. The peculiarity about this piece is that the turning of the legs is in the vase-and-ring pattern and the stretchers are in the knob-turning instead of being the same as the legs. There is one drawer on bottom runners. This table is the property of the writer.

Figure 704 shows one of these tables with the legs and stretchers unusually well turned in the vase, ring, and bulb pattern. The top is made in the usual





Figure 703.  
Turned Table, about 1700.



Figure 704.  
Turned Table, about 1700.

way with a grooved and tongued piece across the ends nailed on. This table is the property of Miss C. M. Traver, of New York.

Figure 705 shows a table with a hexagonal top within which is placed a slate. The inlaid border (Figure 706), it will be seen, is in the same form as that shown on the dressing-table (Figure 63), at which place the reader will find a discussion



Figure 705.

Turned Table, last quarter seventeenth century.

of the slate tables. The legs and stretchers are turned in the usual manner. This table is the property of the American Antiquarian Society of Worcester.

Figure 707 shows a three-legged table with three leaves and a triangular centre. The top turns, thus supporting the leaves by the corners of the frame. The legs are turned in the usual manner and are strengthened with straight stretchers. This table is in the Bolles Collection. Tripod tables with solid tops are not uncommon, but those with leaves are rare.

Figure 708 shows an oval table in the Erving Collection, with raked legs and turned stretchers at the ends and through the centre. The skirt is cut in a double cyma curve so popular in the period. The turnings are a little unusual, with three rings at the centre.



Figure 706.  
Top of foregoing table.





Figure 707.  
Three-Legged Table, about 1700.



Figure 708.  
Turned Table, about 1700.

Two similar tables from the Bolles Collection are shown in Figure 709. They both have the raked legs and plain straight stretchers. The skirt of the first



Figure 709.

Two Turned Tables, 1700-10



Figure 710.

Candle-Stand, about 1700.



Figure 711.

Tripod Candle-Stand, first quarter  
eighteenth century.

one is cut in a series of cyma curves and the second in a double cyma curve. The tops of both are oval.

Figure 710 shows an early form of pillar stand with four legs. The legs are turned, heavily raked, and braced at the ends and through the centre with turned

stretchers. The top is round. This stand is the property of Mr. H. W. Erving, of Hartford.

Figure 711 shows a tripod candle-stand, the property of Mr. Dwight M. Prouty, of Boston. The round stand is held by a long screw pole which enables one to raise it to any desired height.

An interesting tea-table is shown in Figure 712. The legs are cut and turned similar to the dressing-tables, commonly called low-boys, except that they are



Figure 712.

Tea-Table with tile top, 1690-1700.

in one piece instead of having the ball feet separate, and the X stretcher is mortised into the legs instead of joining the legs and ball feet. The skirt is cut in the early half-round shape, and at the centre of the front is an enormous drop as large as the legs themselves. There is one drawer which has a single-arch moulding about it and early hollow drop handles. A rim extends about the surface of the top and within are set delft tiles. This piece is in the Bolles Collection.

Another table in the same collection is shown in Figure 713. The turnings and cross-bracings show it to be contemporaneous with the six-legged high chest of drawers. The ball feet are separated from the legs in the usual manner by the stretchers instead of being mortised into the legs as in the last figure. The top is octagon, with a slate, and has an inlaid edge, as shown in Figure 706.





Figure 713.

Slate-Top Table, last quarter seventeenth century.



Figure 714.

X-Braced Table, about 1700.



Figure 715.  
Card-Table, front view, 1690-1700.

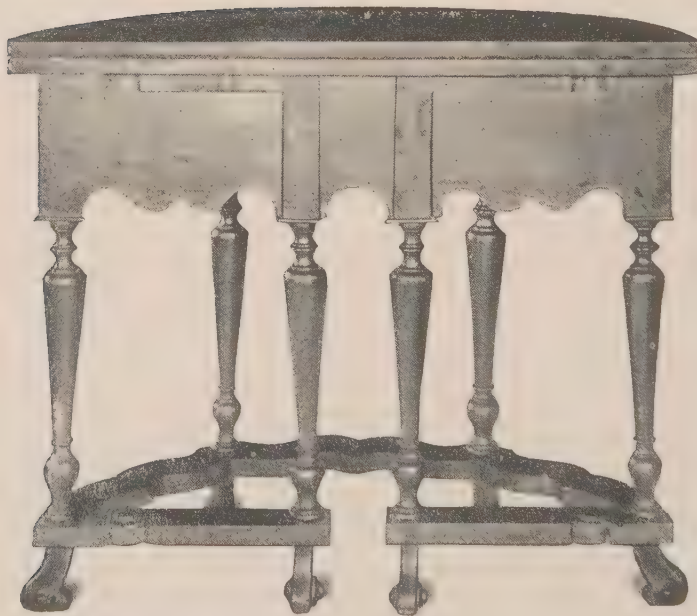


Figure 715.  
Card-Table, back view, 1690-1700.

Figure 714 shows a simple table in the Erving Collection, and, although the legs are not turned in the cup or trumpet shapes, the cross-stretchers and the separate ball feet stamp it as belonging to the period of the six-legged high chest of drawers. The lower edge of the rail is well moulded and there is one drawer.

Figure 715 shows an interesting card-table both opened and closed. It is built in a half circle with four stationary legs and two which swing out to hold the leaf, a half circle which folds on the half attached to the table frame when not



Figure 716.

Hutch-Table, about 1700.

in use. The legs are turned in the cup shape found in the six-legged high chests of drawers and the stretchers are cut in cyma curves. The feet are scrolls. There are three drawers with double-arch moulding about them, and the skirt is cut in cyma curves with a round arch at the centre in the manner common in the period. The skirt at the back is also finished with the same curves. The top and sides are fine walnut veneer. This is the earliest example of a card-table that has been found in this country. It is the property of Mrs. Bosanko, of Hartford.

Figure 716 shows an interesting tilt-table of walnut in the writer's possession. The top is supported by planks of wood the edges of which are cut in double cyma curves. These sides are mortised into shoes upon which the piece stands. About the base are notched carvings similar to those found on desk-boxes and chests. The top tilts and discloses a small hutch which gives the piece its name, hutch-table.



Figure 717 shows a turned table, quite different from those heretofore shown, which strongly suggests the Dutch influence. The legs are similar to those shown on the *scrutoire* (Figure 240). The bracings on the ends and through the centre are similar to those found on many chairs. The corners are rounded. This piece belongs to Miss C. M. Traver, of New York.

It may be well to pause here at the end of the 'seventeenth century, which, as we have seen, marks the end of the oak period, to consider a number of kinds of tables mentioned in the inventories that we are unable to place among any of



Figure 717.

Turned Table, first quarter eighteenth century.

those already mentioned: at New York, in 1677, "4 Spanish tables 10s"; at Boston, in 1698, "a Jappan table," of what shape and style it is impossible to tell; at New York, in 1686, "2 speck tables"; in 1689, "a dansick table £1," meaning a table from that place, undoubtedly; at Philadelphia, in 1687, "1 inlaid table with a drawer and two stands damnified £1," which may have been a stone table with marquetry border; at New York, in 1702, "1 French table with balls thereunto belonging £3," probably referring to a billiard-table, for they had been invented as early as 1371 by a French artist, and may for that reason have been called French tables; also, in 1702, "a billyard table £3."

With the radical change in style which took place about 1700 came new forms of tables which still followed the fashion of the chairs of the period. The chief characteristics of the tables of this period are the cabriole legs and the use of the cyma curve. Turned tables doubtless continued to be made and used long after the new style came into vogue. The dining-tables of the period had usually two drop leaves which were supported by the swinging out of one or more

legs on each side. Tables large enough to seat a family of ten or more are very rare. After the large oak tables were replaced by the gate-leg type, we find, with the exception of perhaps a dozen known examples, that few tables are large enough to accommodate more than eight persons, and the same is true of the period now under discussion. Great quantities of small tables, however, are found. There would seem to be one of two explanations for this: either that several of these tables would be put together, which, of course, would apply only to those having rectangular tops, or that more than one table was used.



Figure 718.

Dining-Table with eight legs, second quarter eighteenth century.

One of the largest dining-tables of this period is shown in Figure 718 and is the property of Mr. H. W. Erving. There are four stationary cabriole legs at each end of the frame, and on each side two cabriole legs swing out to hold the leaf, making eight legs in all. When open, the top is large enough to seat ten or twelve people. The legs all terminate in Dutch feet

Another example of a very large dining-table, owned by Yale University, is shown in Figure 719. It is of unusual construction in that the two legs at each end swing out to hold the leaves and one leg at either side at the centre is stationary. The six legs are cabriole and terminate in well-carved bird's claw and ball feet.

Figure 720 shows an example of the medium-size dining-table of the period, the property of Miss C. M. Traver, of New York. One leg at either end is stationary and the others swing out to hold the leaves. This is the common mode



Figure 719.

Dining-Table with six legs, second quarter eighteenth century.



Figure 720.

Drop-Leaf Table, second quarter eighteenth century.



of construction of the vast majority of these tables. The legs are cabriole and terminate in hoof Dutch feet. The wood is maple.



Figure 721.

Drop-Leaf Table, second quarter eighteenth century.



Figure 722.

Drop-Leaf Table, second quarter eighteenth century.

A large dining-table of the same construction is shown in Figure 721. The legs are cabriole and terminate in the animal's claw and ball feet, and on the legs are carved acanthus leaves. This table is of mahogany and can seat eight to ten people.

Figure 722 shows a rectangular table of the same sort made of walnut. The legs swing in the manner last described and the top is large enough to seat eight



Figure 723.

Twelve-Sided Table, drop leaves, second quarter eighteenth century.



Figure 724.

Drop-Leaf Table, second quarter eighteenth century.

persons. The skirt at the ends is cut in cyma curves and a half circle. The corners of the top are cut in a double ogee curve. The legs are cabriole and terminate in bird's claw and ball feet. This table is in the writer's possession.

Figure 723 shows a twelve-sided table, the property of Mr. B. E. Helme, of Kingston, Rhode Island. Two of the legs swing out in the manner of the tables now under discussion and are straight, terminating in Dutch feet. This form

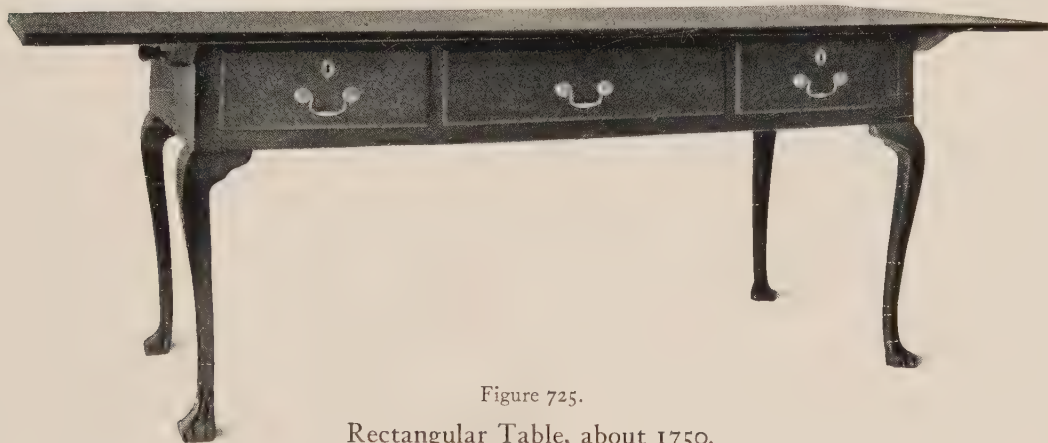


Figure 725.  
Rectangular Table, about 1750.

of leg is found almost exclusively in Rhode Island. The writer has seen all sizes and descriptions of tables of this period in that State with the same sort of leg. At either end of the table the skirt is cut in a circular design rarely met with. This table is made of walnut and was probably intended to be used as a dining-table.

An oval table is shown in Figure 724 and is the property of the Tiffany Studios, of New York. The legs are cabriole, with a carved shell on each knee, and terminate in bird's claw and ball feet. The skirt at the ends is cut in cyma curves and a half-round.

Figure 725 shows a rectangular table, the top of which is a large slab of wood fastened to the frame with wooden pegs in a manner similar to that shown in Figure 676. There are three drawers on the side, and the piece stands on cabriole legs terminating in angular Dutch feet. The wood is walnut. As to the use to which this table was put, the reader is referred to the discussion on the subject under Figure 676. This piece is the property of Mr. Dwight M. Prouty, of Boston.

A very small table, the property of the writer, is shown in Figure 726. When the leaves are raised the top is two feet three and one-half inches in





Figure 726.

Drop-Leaf Table, third quarter eighteenth century.



Figure 727.

Three-Legged Drop-Leaf Table, third quarter eighteenth century.

diameter. The legs are cabriole, terminating in Dutch feet, and the skirt at either end is cut in a half circle.

Figure 727 shows an interesting three-legged table, the property of the late Mrs. Frank H. Bosworth, of New York. There is one leaf which is held in place by a pull, making a round top. The legs are slightly cabriole and terminate in Dutch feet.

A few tables are found in this country where the cabriole legs are raked in the manner of the turned tables of the earlier period.



Figure 728.

Oak Table Frame with bandy legs, first quarter eighteenth century.

Figure 729.

Tea-Table, about 1725.

Figure 728 shows a frame of one of these tables in the writer's possession. It is made of oak and is perfectly plain, and probably represents an early example of the style. The wooden top is missing.

Tea-tables were popular throughout this period. The earliest record we find in the inventories was at New York in 1705, one at Philadelphia in 1720, and one at Boston in 1732. They were of two varieties, those having four cabriole legs and those on tripod bases.

The first of these varieties was made in two ways, those having a deep skirt and those having a shallow one, and these in turn are subdivided into those having a flaring skirt and those having a straight one.

The first type is shown in Figure 729. The top is rectangular with a raised moulded edge applied. The skirt is cut in sections of a circle. The legs are

cabriole, terminating in Dutch feet. This table is in the Bolles Collection at the Metropolitan Museum of Art.

Figure 730 shows another tea-table of this type, the property of the late Miss Esther Bidwell, of Wethersfield. It differs from the preceding one only in the cut of the skirt, which in this example is entirely in cyma curves instead of sections of a circle.



Figure 730.

Tea-Table, about 1725.

Another example of this type of tea-table in the Bolles Collection is shown in Figure 731. The raised edge of the top is missing. The skirt is cut in a double series of cyma curves and a half circle. The cabriole legs terminate in Dutch feet with a shoe below.



Figure 731.

Tea-Table, about 1725.

nating on the legs in a scroll. The legs are cabriole and delicate and are finished with the bird's claw and ball feet. At either end are candle-slides.

A very beautiful little table of mahogany of this same type is shown in Figure 733. The rectangular top does not project over the frame, and the flaring skirt





Figure 732.

Tea-Table, second quarter eighteenth century.



Figure 733.

Tea-Table, third quarter eighteenth century.

is well carved in a leaf pattern. The legs are cabriole, terminating in bird's claw and ball feet, and on the legs is carved an acanthus-leaf design. This table is in the Bulkeley Collection.

The second type of tea-table with a heavy skirt is shown in Figure 734. The top is cut in cyma curves without the raised edge and the skirt is cut in cyma curves and half circles.

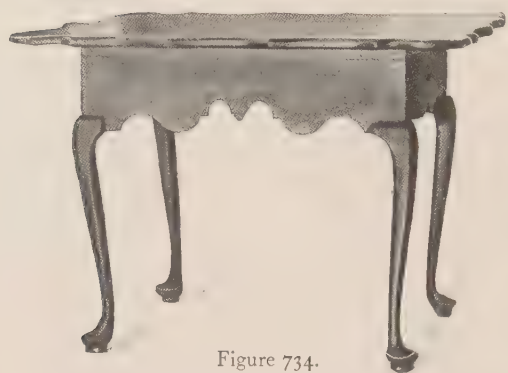


Figure 734.

Tea-Table, second quarter eighteenth century.

writer's possession, is shown in Figure 735. Below the tray top is a wide plain surface and below that a flaring skirt cut in a series of double cyma curves. The piece stands on cabriole legs which terminate in Dutch feet.



Figure 735.

Tea-Table, second quarter eighteenth century.



Figure 736.

Tea-Table, third quarter eighteenth century.

Another example of this style of tea-table is shown in Figure 736. Under the tray is a drawer and below is a flaring skirt with a small projection at the centre cut in cyma curves and a half circle. The legs are cabriole and terminate in Dutch feet.

A little different form of tray-top table, the property of Mrs. E. W. Jenkins, of New Haven, is shown in Figure 737. The tray edge of the top is composed of a fret design with handles at the centre of the sides and ends. The skirt is cut in a series of curves and finished with a carved godrooned edge. At the centre of the skirt is carved a shell with



Figure 737.  
Tea-Table, third quarter eighteenth century.



Figure 738.  
Tea-Table, domed stretchers, third quarter eighteenth century.



streamers. The legs are cabriole and terminate in bird's claw and ball feet, and the knees are carved in the acanthus-leaf design.

Still a different form of tea-table is shown in Figure 738 and is the property of Professor Barrett Wendell. It is underbraced, with a domed centre composed of C scrolls. The legs are straight, with double ogee moulded surfaces, and at the corners are bracket frets. The top originally had a fret gallery. Very few of this type of tea-table are found in this country.



Figure 739.

Tea-Table, domed stretchers, about 1760.

Figure 739 is shown to illustrate the model from which the preceding table was probably taken. The domed underbracing is the same but with detail carried out to its perfection. The legs are cabriole, terminating in French scroll feet, with surfaces carved in acanthus scrolls. The lower edge of the top is also carved in the same design. The sides and ends are serpentine and a very beautiful fret gallery finishes the top. The table is, of course, English and is the property of Mr. Richard A. Canfield.

Another form of X-braced table is shown in Figure 740 and is the property of Mr. Richard A. Canfield. Small tables with two short leaves became popular in the last half of the eighteenth century and were called "Pembroke" tables. They seem to have been used principally as breakfast-tables. They are found cross-braced and without bracing, and in Chippendale, Shearer, Hepplewhite, and Sheraton styles. This table has cluster-column legs and cross-bracing, and the skirt is cut in Gothic form. The top is serpentine on the sides and ends and the edges are carved in a leaf pattern.



Figure 740.

Pembroke Table, Chippendale style, 1760-70.



Figure 741.

Pembroke Table, Chippendale style, 1770-80.

A plain form of these tables, of which many examples are found, is shown in Figure 741. The legs and cross-bracing are perfectly plain, but it is apparent that the table is of the same kind as that shown in the preceding figure reduced to its lowest terms. The corners of the leaves are rounded and there are frets at the angles formed by the legs and rails.



Figure 742.

Bedside-Table, second quarter  
eighteenth century.

Figure 742 shows a bedside-table, the property of the late Mrs. Frank H. Bosworth, of New York. The top has the tray edge. There are three drawers, and the piece stands on small cabriole legs terminating in Dutch feet.

The second variety of tea-table has the tripod base. They are found in great numbers and commonly have either a plain, a dish, a pie-crust, or a scalloped top.

We find an advertisement in the *Pennsylvania Gazette* for July 7, 1737, of tea-table bolts which could have referred to no other type than this.

Tables of this sort were made in many sizes, from the large tea-table to the little candle-stands. The tripod form of construction, though graceful, is faulty, because a strain on the top tends to spread the legs and break them from their sockets. For this reason many of them have iron supports on the under side of the turned centre, strengthening the legs.

The larger tables of this type tilt and many of them both tilt and turn. The tops almost invariably are cut from a single plank of wood, and the edge, if any, is cut from the solid and not applied.

Figure 743 shows a tripod-table with a tray top, the property of the Tiffany Studios. The name is derived from the raised edge cut from the solid. The legs are plain and terminate in bird's claw and ball feet.

The type of tripod-table most sought for is in the form commonly called pie-crust



Figure 743.

Tripod-Table with tray top, second  
quarter eighteenth century.



because of the curving on the raised edge. The almost universal edge is a repetition of a segment of a circle, a recessed half-round, and a serpentine curve. The relative size of these curves vary in different pieces, giving them a different appearance, but upon analysis they will be found to contain the above combination.

Figure 744 shows a plain pie-crust table in the possession of the writer. The top is about twenty-eight inches in diameter and both tilts and turns. The pie-



Figure 744.

Tripod-Table with pie-crust top,  
1750-75.



Figure 745.

Tripod-Table with pie-crust top, 1750-75.

crust edge is in the conventional form above described and the turned pedestal and legs are plain.

Figure 745 shows a more ornate pie-crust table in the writer's possession. The top is in the usual form and both tilts and turns. The base has a fluted column and the bulb is carved in an acanthus-leaf design, and on the torus moulding between is a border carved in a design alternating a leaf and a flower. On the knees are carved long acanthus leaves extending nearly to the feet, and on the base between the legs is carved a foliated C scroll. The legs terminate in bird's claw and ball feet.

Another pie-crust table, the property of Mr. George S. Palmer, of New London, is shown in Figure 746. The top is conventional except that the seg-

ment curve is a little longer than usual. On the base is a spiral fluting and just above the bulb is a godrooned edge. The lower sections of the bulb are carved in a leaf pattern as is also the small torus moulding below. On the legs are carved acanthus leaves and a cartouche. The legs terminate in bird's claw and ball feet.

Figure 747 shows a pie-crust table where the recessed half circles are accentuated in a manner which quite changes the appearance of the piece, and yet it



Figure 746.

Tripod-Table, pie-crust top, 1750-75.

will be seen to contain a repetition of the three conventional curves above referred to. On the bulb are carved acanthus leaves and on the small torus moulding is carved the egg-and-dart pattern. The knees are carved in the acanthus-leaf design and the legs terminate in animal's claw and ball feet. This table is the property of Mr. Richard A. Canfield.

A variation of a pie-crust edge is shown in Figure 748. The maker, instead of following the series of curves usually employed, has cut the edge in a series of small double ogee curves, within which is a simple raised edge, such as is found on a dish-top table.

The pie-crust tables above shown are the regular type and the simpler modifications. Figure 749 shows one developed to its highest perfection. The edge



Figure 747.

Tripod-Table, pie-crust top, 1750-75.



Figure 748.

Tripod-Table, ogee edge, 1750-75.



is composed of a repetition of the double cyma curve and a segment of a circle, but without the concave section which is found in the ordinary type. The edge is carved in a moulding intended to represent lions' teeth, and on the highest point is carved a rope moulding. Inside, next to the plain surface, is a delicately carved



Figure 749.

Tripod-Table, Chippendale style, 1750-60.

acanthus-leaf border. The column of the base is fluted, below which is a lion-tooth border, then a pearl bead edge and an acanthus-leaf moulding similar to that on the edge of the top. The bulb is ornamented with well-carved acanthus leaves. Above the column is a pearl bead edge and an egg-and-dart moulding. On the knees are carved lions' heads and paws. The legs are composed of a series of C scrolls and terminate in scroll feet. The surfaces below the lions are carved in a raised acanthus-leaf pattern and the sides in rococo. This table is the property of Mr. Richard A. Canfield and is, of course, English.

Figure 750 shows a pie-crust table with a gallery top in the possession of Mr. John J. Gilbert, of Baltimore. The top is composed of two long serpentine curves on the sides and a large and two small half-round curves on each end. The base is carved with a spiral fluting below which is a godrooned edge, and the



Figure 750.

Tripod-Table with gallery top, 1750-75.



Figure 751.

Tripod-Table with human legs, 1750-75.

lower part of the bulb is also godrooned. The small torus moulding is carved in a leaf design. On the knees are carved acanthus leaves and the legs terminate in bird's claw and ball feet.

Figure 751 shows a very homely form of table, of which quite a number are found, having human legs with low shoes and shoe buckles. The top is round with a carved edge. This table is the property of the Tiffany Studios, of New York.

Figure 752 shows a tripod-table with a scalloped edge, sometimes called a plate or dish top table, because a plate or saucer would about fit in the curves. The base is carved in a spiral turning and on the knees are carved acanthus

leaves. The legs terminate in the rat's claw and ball feet. This table is the property of the writer.

Another form of tripod-table, which is more often found in England than here, is shown in Figure 753 and is known as a dumb-waiter table. There are three tray tops, each carved with a raised pearl edge. Between the trays are vase-



Figure 752.

Tripod-Table with dish top, 1750-75.

turned columns, fluted and reeded, and upon the bulb under the lower tray is carved a leaf design. The knees are ornamented with carving in the form of acanthus leaves, and the legs terminate in rat's claw and ball feet. Each of the trays revolve. This table is the property of the writer.

Figure 754 shows a candle-stand having a raised edge. It closely resembles that shown in Figure 743. The diameter of the top is nineteen inches.

Figure 755 shows still another candle-stand which is in the Erving Collection. The edge of the top is godrooned, otherwise the piece is plain except for the bird's claw and ball feet.



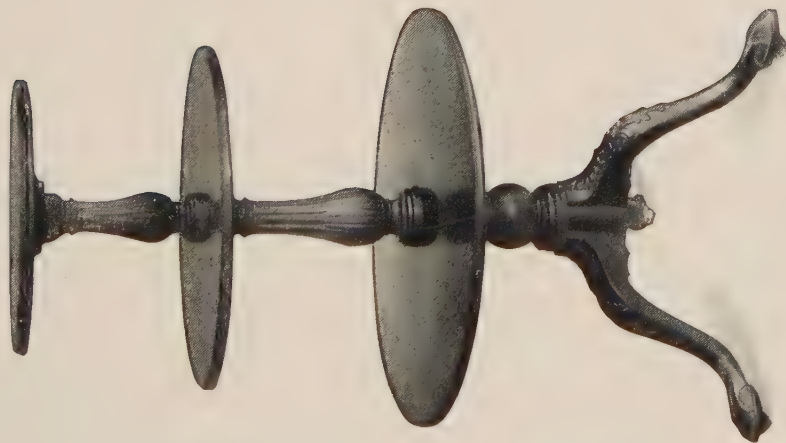


Figure 753.

Dumb-Waiter Table, 1750-75.



Figure 754.

Small Tripod-Table with tray top, second quarter eighteenth century.



Figure 755.

Small Tripod-Table with godrooned edge, second quarter eighteenth century.

Figure 756 shows a candle-stand in tripod shape, the property of the Misses Andrews. It is exactly like the larger pieces above shown except in size. Tables of this sort were very plentiful throughout the colonies.



Figure 756.

Small Tripod-Table, last half eighteenth century.



Figure 757.

Tripod-Table with octagonal gallery top, 1725-50.

Figure 757 shows an interesting gallery-top table belonging to the Tiffany Studios. The gallery is cut in a fret design and is rather high. The base is plain except for spiral carving on the bulb. The knees are ornamented with carved acanthus leaves and the legs terminate in animal's claw and ball feet.

A very graceful candle-stand in the Pendleton Collection, owned by the Rhode Island School of Design, is shown in Figure 758. The small top has a raised edge cut from the solid in four double cyma curves with a flower at the juncture of each section. The base is made up of two elongated bulbs with concave surfaces. On the knees is a slight leaf carving and the legs terminate in bird's claw and ball feet. This stand is 36 inches high and the top is 9 $\frac{3}{8}$  inches in diameter.

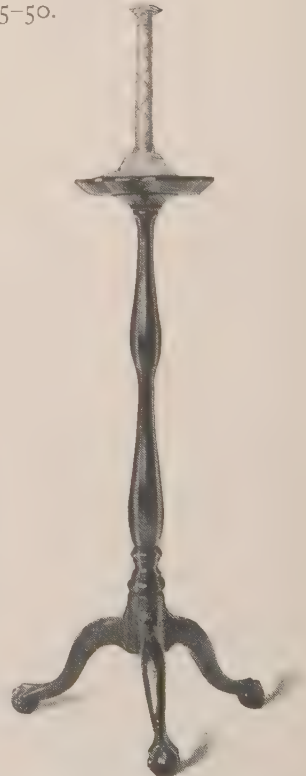


Figure 758.

Tall candle-stands are not very common in this country, although a number have been found in the South. Candle-Stand, 1725-50.

In England they were rather plentiful, and Chippendale shows a number of designs.

Card-tables were plentiful throughout the eighteenth century, and Figure 759 shows a fairly early one made of mahogany. It resembles quite closely the tea-tables of the period. The two top sections are hinged at the back, and when open the leaf is supported by one of the legs which swings out for that purpose. Occasionally these tables are made with both rear legs swinging out to hold the leaf. The corners are blocked, making squares to hold the candle-sticks. The legs are cabriole and terminate in bird's claw and ball feet, and on the knees are carved acanthus leaves.



Figure 759.  
Card-Table, 1725-50.

Figure 760 shows another card-table with a plain rectangular top which opens in the manner described above. There is one drawer, and the lower edge of the skirt is godrooned. The legs are cabriole and the feet are of the bird's claw and ball type, and on the knees are carved acanthus leaves.



Figure 760.  
Card-Table, 1725-50.

Another card-table which is the property of the Tiffany Studios is shown in Figure 761. It is made in the usual way, the top folding over and being supported by one of the rear legs which swings out. There are circular places at the corners for holding the candle-sticks. On the front is a well-executed design of scrolls in the Chippendale style. The legs are cabriole, terminating in bird's claw



and ball feet, and on the knees are carved acanthus leaves and a foliated cartouche from which are pendent a cord and tassel.

Another card-table is shown in Figure 762. The top is shown raised. At the four corners are rounded sections to hold the candles and there are four oval wells to hold chips. The frame is cut with round ends and follows the outline of the top. A godrooned edge with a shell at the centre finishes the skirt. The



Figure 761.

Card-Table, 1750-75.

legs are cabriole and terminate in bird's claw and ball feet, and on each of the front legs is carved a shell and pendent flower which extend up onto the frame. The table is the property of the Tiffany Studios, of New York.

Another form of card-table is shown in Figure 763 and was the property of the late Judge Arthur F. Eggleston, of Hartford. It is in the style known as Chinese, so popular in the time of Chippendale and not uncommon in this country, judging from the advertisements in the newspapers of the day, although very few have been actually found. The top is rectangular, and on the frame is carved a cut fret design in straight lines, while on the legs is carved a fret design in curved lines, and a delicately carved bracket finishes the angles of the table formed by the legs. A carved astragal moulding finishes the lower edges of the frame. Both of the rear legs pull out straight on a hinged frame instead of swinging out in the usual manner; this gives them the name of grasshopper legs.

The later forms of card-tables will be shown with the tables of that period.



Figure 762.  
Card-Table, 1725-50.



Figure 763.  
Card-Table, 1750-75.

Another form of table of which a few specimens are found in this country is shown in Figure 764 and are called pier-tables. Such as have been found are more ornate than other kinds of tables, probably because they were only used in the more pretentious houses where the finer furniture would naturally be found. This table is in pure Chippendale style and was found in Philadelphia, and is quite in keeping with the high chest of drawers shown in Figure 107 and the chair in Figure 556, both of which likewise came from that city. On the skirt are cut



Figure 764.

Pier-Table, marble top, 1750-75.

foliated scrolls which originally extended below the lower edge, but most of these have been broken off. At the centre is a carved figure. The legs are cabriole and terminate in French scroll feet with rococo shoes, a favourite design of the Chippendale school. The surfaces of the legs are carved with C scrolls, foliated scrolls, and acanthus leaves. The top is marble and follows the outline of the frame cut in cyma curves. This table is the property of Mr. George S. Palmer, of New London.

A number of pole screens have been found in this country, of which Figure 765, the property of Mr. Dwight Blaney, is a typical example. The base is of the usual tripod type with turned columns similar to that found on the tilt-top tables. Above the base is a pole which terminates in a turned finial. A rectangular screen slides on the pole to any desired height. These screens were usually covered with needle-work, brocade, or other fabric.

Another pole screen a little more elaborate is shown in Figure 766. It is constructed in the same way as that last shown, but the knees are carved with



shells and pendent flowers and the legs terminate in rat's claw and ball feet. A piece of needle-work is framed in the rectangular screen which has a carved moulded edge.

Tables of walnut, cherry, and mahogany, with more or less carving, with cabriole legs with and without ball and claw feet, remained in fashion from about



Figure 765.

Pole Screen, third quarter  
eighteenth century.



Figure 766.

Pole Screen, second quarter  
eighteenth century.

1720 until 1780, when the Hepplewhite designs became very generally used. The tables just considered, covering the period between 1740 and 1780, correspond in date with the Chippendale period in England, and it may be correctly said that they are in general Chippendale; the wood is commonly mahogany, except in Pennsylvania and Virginia, where walnut continued to be extensively used for the finer pieces throughout this period, and the decoration, carving, and the outlines are those that he elaborated and perfected.

It is somewhat of a problem to determine what were the dining-tables of



Figure 767.  
Dining-Table, about 1775.



Figure 768.  
Dining-Table, last quarter eighteenth century.

the Chippendale period. Neither Chippendale nor his contemporaries give any designs for them, and it is probable that the same form of table continued to be used that was popular in the Dutch period. At Boston, in 1760, appears the following entry in an inventory: "2 square mahogany tables 6s," and in 1770, "2 mahogany ends for tables." These were probably the tables made in twos and threes to be placed together.

A late Chippendale dining-table is shown in Figure 767. It is the property of Dr. G. C. F. Williams, of Hartford. It consists of two tripod standards at the ends with bird's claw and ball feet and with carved acanthus leaves on the knees,



Figure 769.  
Dining-Table, 1800-10.

and at the centre is a frame with six straight legs and two leaves. These leaves can be raised and joined to the tripod ends, making a long dining-table. The columns are fluted and reeded and the surfaces of the straight legs are finished with a double ogee and bead moulding.

After the adoption of the Hepplewhite and Sheraton styles, between the years 1780 and 1800, the cabriole leg was dropped and the straight square leg or the slender fluted leg took its place on furniture of every kind, and carving was superseded by inlay or marquetry. The wood continued to be principally mahogany.

Figure 768 shows a dining-table composed of two half-round tables, to one of which is attached a leaf which raises and attaches to the other. The frame is fluted and the eight legs are tapering and terminate in spade feet and are ornamented with carved pendent flowers. This table is the property of the Tiffany Studios.

A form of dining-table quite popular in the early nineteenth century is shown in Figure 769. There are three bases, each with four columns carved in the acanthus-leaf design, and four legs the upper surfaces of which are composed of a convex and a concave curve terminating in brass claw feet. On the convex surface of the legs are carved acanthus leaves. The centre standard has no leaves, but each of the ends has one on the inside which, when open, locks into the



centre section. This form of table was popular with the cabinet-makers of the period, of whom Duncan Phyfe, of New York, is the best known. This table is the property of the Metropolitan Museum of Art.

Figure 770 shows another dining-table of the same period, closed, which was the property of the late Mrs. Frank H. Bosworth, of New York. There are



Figure 770.

Dining-Table, 1800-20.



Figure 771.

Dining-Table, about 1810.

four lyre-shaped standards. The outer ones have three cyma curved legs and the inner ones have but two legs, and all terminate in brass claw feet. The inner standards are attached to the frame, and when the table is opened they separate, supporting the leaves at proper intervals.

The extension top in this form was invented by Robert Gillow, of London, in 1800 and is the same as that found on the modern tables.

Another form of extension dining-table is shown in Figure 771. When closed the legs fold up and it forms a square table. When open the legs spread, as are shown, and four leaves can be inserted. The legs are turned and the only ornaments are rosette bosses at the ends. This table is the property of the Tiffany Studios.



Figure 772.

Dining-Table, about 1820.



Figure 773.

Part of Dining-Table, about 1820.

A still later form of dining-table is shown in Figure 772. It has three pedestals, circular in form, with four carved claw feet in Empire style. The ends have no leaves but the centre section has two which raise and fasten to the ends. This table is the property of Mr. Charles R. Morson, of Brooklyn.

Figure 773 shows an end of a table similar to that shown in the last figure. The base is well carved in the characteristic coarse Empire carving in acanthus-leaf and pineapple designs. The legs have the usual shoulders and claw feet. This table is the property of Mr. Merle Forman, of Brooklyn.

During the last quarter of the eighteenth century card-tables were very common, and large numbers of them have survived in Hepplewhite and Sheraton styles.

A very beautiful inlaid card-table, in Hepplewhite style, is shown in Figure 774 and is the property of Mr. John J. Gilbert, of Baltimore. The top is a half-round and is divided into five panels. A wide border of inlay finishes the outer



Figure 774.  
Card-Table, 1775-1800.

edge of the top and a half circle of inlay is at the back. A satin-wood border forms panels on the frame and at the top of each leg is an inlaid medallion. The legs are tapering and have a pendent flower design inlaid on their surfaces.

Another Hepplewhite card-table, the property of the Misses Andrews, is shown in Figure 775. The corners are cut in the recessed quarter-round design which was very popular during the last ten years of the eighteenth century. The inlay consists of a narrow border of holly on the frame and forming panels on the legs, and at the centre of the skirt and above the leg are lozenge-shaped panels formed with the same wood. When the top is opened it is supported by one of the rear legs which swings out in the usual manner.

Figure 776 shows a card-table in Sheraton style, the property of Miss Manning, of Hartford. The front of the frame is swelled and the sides are formed in



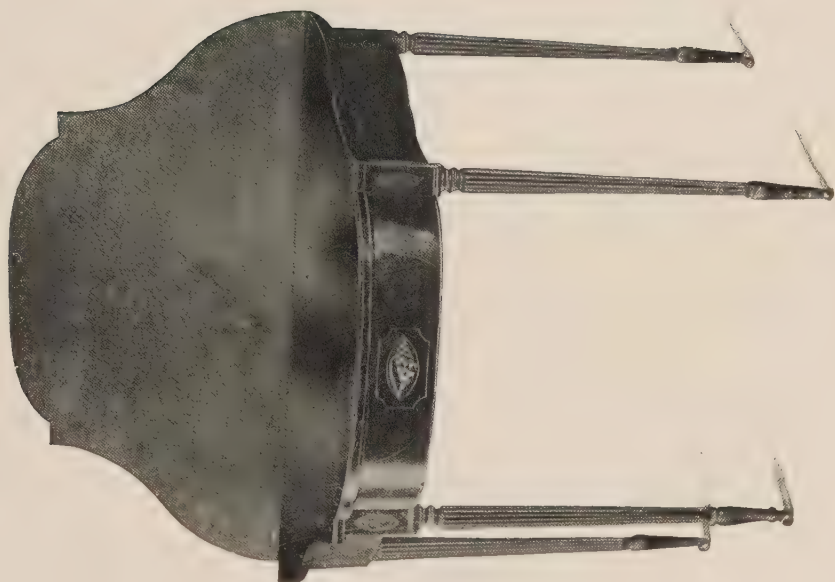


Figure 776.  
Card-Table, 1790-1800.

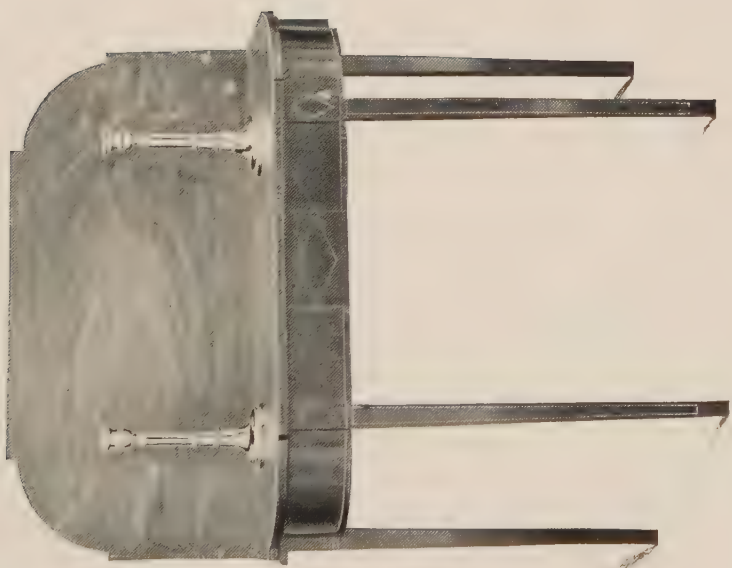


Figure 775.  
Card-Table, 1790-1800.

cyma curves. The top follows the outline of the frame. The table, when open, therefore, has a serpentine curve on the long sides. At the centre of the frame and above the legs are inlaid shells. The legs are tapering and reeded.

A form of card-table of the Sheraton period, which is very graceful and of which many examples are found, is shown in Figure 777. The front is slightly



Figure 777.  
Card-Table, 1790-1800.

swelled and the top curves out over the round top of the legs. The front and sides have inner panels of satin-wood and a narrow border finishes the edge of the top and skirt. The legs are turned and reeded in the form common on Sheraton pieces. This table is from the Bolles Collection.

With Sheraton's late designs, about the year 1800, the fine outlines that distinguished the cabinet-work of the eighteenth century passed out of style, and in their place came the rather uncouth and heavy designs known as Empire. As almost all the genuine old furniture now to be found for sale in this country follows this fashion, it will be well to consider it somewhat. After the French Revolution there was a reaction against everything that had formerly been in favour in art as well as in social realms, and there was an effort to bring in a completely new fashion in furniture. The design of Empire furniture is largely a

revival of the classic, particularly of the Egyptian classic, brought about by the Napoleonic expedition. The use of the sphinx head, with the bear's and lion's foot, the column mounted in brass or gilt, the classic tripod for the frames of tables are all distinguishing features of this style. American Empire followed, to some extent, a fashion of its own, and adopted from the French what best suited the maker. The use of bronze was not extensive here, but brass was used to some extent for the feet of the tables, chairs, etc., and for pillar mountings; the handles were very generally the lion's head with the ring or rosettes. The lyre, one of Sheraton's favourite designs, was much liked for table supports and for decorating the backs of chairs. It may be said with truth that no finer



Figure 778.

Card-Table, Phyfe style, about 1810.

mahogany was ever used than that employed in the Empire sideboards and tables. The carving often is very good, but coarse, and the veneering the very best of its kind.

A card-table made by Duncan Phyfe, the New York cabinet-maker, is shown in Figure 778 and is the property of Mr. R. T. Haines Halsey, of New York. The top is octagonal and turns on the frame to support the top when open. The base is composed of two lyres crossing each other at right angles, and the strings on the lyres are brass. These strings are occasionally made of whalebone. The lyre frames are carved in an acanthus-leaf design, and on the sides and edges is carved a curve in a rope pattern. There are four legs, the edges curved and carved in a rope pattern. The feet are brass lions' claws.



The Empire card-table shown in Figure 779 is in the style of Duncan Phyfe. The standard has the double lyres and the legs have a concave curve terminating in brass claw feet, which was his usual design. The top turns on the frame and is supported by bringing the hinges across the frame. It is the property of Mr. Meggat, of Wethersfield.

Figure 780 shows a late form of card-table made at Salem, Massachusetts, by Nathaniel Appleton about the year 1820 and now in the possession of his



Figure 779.  
Card-Table, 1810-20.



Figure 780.  
Card-Table, about 1820.

granddaughter, Mrs. Brown. The spiral carving on the legs and the acanthus cup-shaped capitals are familiar designs on the bedsteads and other furniture of the period.

Figure 781 shows a Pembroke table which is the property of Mr. H. W. Erving. The top is cut in serpentine curves. At the top of each leg is a carved rosette and the drawer front is fluted. On the lower edge of the skirt is carved the reel-and-bead pattern. The legs are tapering and the surfaces are slightly concave.

Figure 782 shows an oval table in French walnut which is a Pembroke table in Hepplewhite style. The top is inlaid about an inch from the edge with a narrow



Figure 781.  
Pembroke Table, last quarter eighteenth century.



Figure 782.  
Pembroke Table, 1780-90.



Figure 783.  
Pembroke Table, 1780-90.



Figure 784.  
Table, Phyfe style, 1800-10.



line of ebony outlined with white holly. On the legs are inlaid pendent flowers bordered with ebony and holly, and above the legs are three inlaid strips of holly.

Figure 783 shows a Pembroke table in Sheraton style. The top is of satin-wood bordered with rosewood. The decoration on the legs consists of strips a quarter of an inch in width at the top, tapering to an eighth of an inch at the



Figure 785.

Table, Phyfe style, 1800-10.

bottom, of rosewood inlaid in satin-wood. The two preceding tables are the property of the writer.

Figure 784 shows another table made by Duncan Phyfe, in the Halsey Collection. There are two drop leaves with triple curves. The frame has one drawer and at each corner are drops. The base has a centre column carved in an acanthus-leaf design, and the four legs are in the characteristic form with acanthus leaf and reeding carved on the surfaces. The legs terminate in brass lions' feet.

Still another form of Duncan Phyfe table, the property of the Metropolitan Museum of Art, is shown in Figure 785. There are two drop leaves with triple curves, and in the frame is one drawer; and drops are at the four corners, as in the preceding figure. The base is composed of four small columns carved in an acanthus-leaf design and the legs are cabriole. The edges are carved in a fern-leaf design, and at the end of each leg are a rosette and a small leaf.

Figure 786 shows a tripod tilt-table with a square top, the property of Mr. H. W. Erving. The edge of the top is raised and the turning indicates a rather late date. The legs terminate in rat's claw and ball feet.

Figure 787 shows a tripod-table in Sheraton style. The top is octagonal with raised edge. The column is reeded and the feet turn under in the manner



Figure 786.

Tripod-Table, about 1780-90



Figure 787.

Tripod-Table, 1790-1800.

characteristic of the Sheraton school, which is the reverse of the earlier type. This table is the property of Mr. H. W. Erving.

Another tripod table in Sheraton style, the property of the Metropolitan Museum of Art, is shown in Figure 788. The top is octagonal, the base is turned in a vase pattern, and the legs are in the usual Sheraton form, terminating in spade feet.

A handsome dumb-waiter table of this style, the property of the Metropolitan Museum of Art, is shown in Figure 789. There are two trays, the edges of which are finished with the reel-and-bead moulding. The two columns are fluted, and fern leaves are carved on the vase-turnings below. The legs, four in number,

are in the usual Sheraton form, ending in spade feet, and on the edges of the legs is carved a simple fret design.

Figure 790 shows a pole screen of the period on a plain tripod base. The screen is oval and filled in with needle-work. It is the property of the Metropolitan Museum of Art.



Figure 788.

Tripod-Table, about 1800.



Figure 789.

Dumb-Waiter Table, 1785-90.

Figure 791 shows another pole screen of the period, the property of Mrs. Eustace L. Allen, of Hartford. The base is in the usual tripod style, perfectly plain. The screen is shield-shaped with an embroidered picture. The finial on the pole is a carved flame.

An interesting dressing-case on legs is shown in Figure 792, the property of the Metropolitan Museum of Art. The top contains a toilet-box, and at either end are lion ring handles. The four legs are in the concave curve of the Phyfe school and terminate in brass lions' claws, and the base is supported by a circular stretcher.



Figure 793 shows a music-rack in the Phyfe style. There are five compartments for music in the upper section. Below that is a long drawer and still lower is an open shelf. The sides are lyre-shaped, the base representing inverted lyres. This is the property of Mr. Dwight M. Prouty, of Boston.



Figure 790.  
Pole Screen, about 1790.



Figure 791.  
Pole Screen, about 1790.

Delicate little sewing-tables were popular in the late years of the eighteenth century. Sometimes the tops would lift, disclosing a cabinet with compartments designed to fit sewing utensils. Often there was a pocket attached to a frame at the bottom within which to keep the sewing.

Figure 794 shows a Sheraton work-table in the writer's possession. It is made throughout of satin-wood and painted. On the top is an allegorical group and a border of flowers and leaves, and vines and flowers are painted on the



Figure 792.  
Toilet-Case, 1800-10.

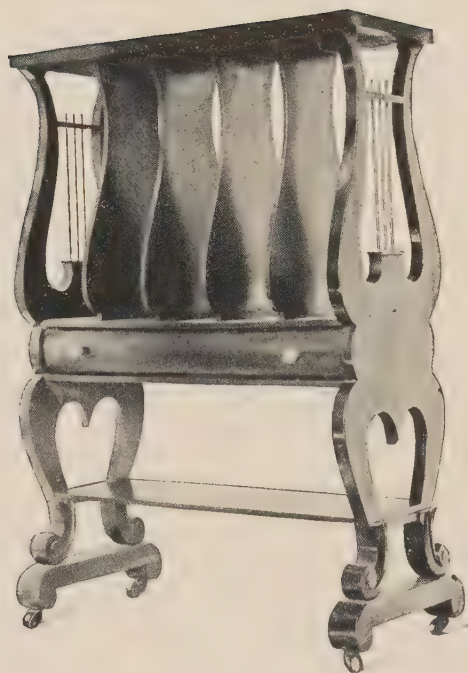


Figure 793.  
Music-Rack, 1810-20.

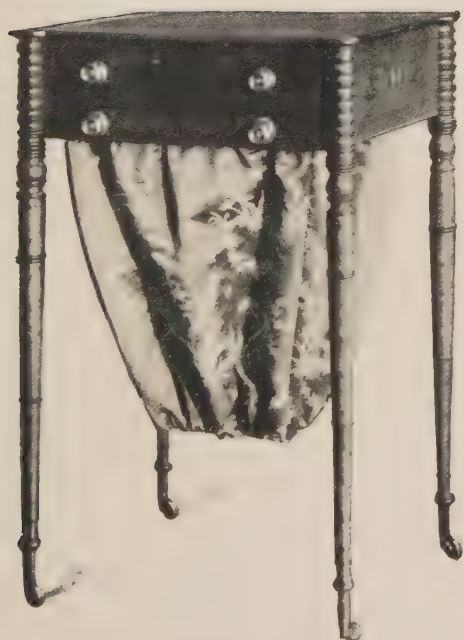


Figure 794.  
Sewing-Table, 1800-10.



Figure 795.  
Sewing-Table, 1800-10.

drawer, sides, and back, and at the centre of the back is the monogram of the owner. There is one drawer below which is the pocket drawer. The legs are round, with turned rings, and the surface is covered with painted leaves and vines.

Figure 795 shows another form of sewing-table. The cylinder ends are tambour and are intended to hold the sewing. The top lifts, disclosing a place to

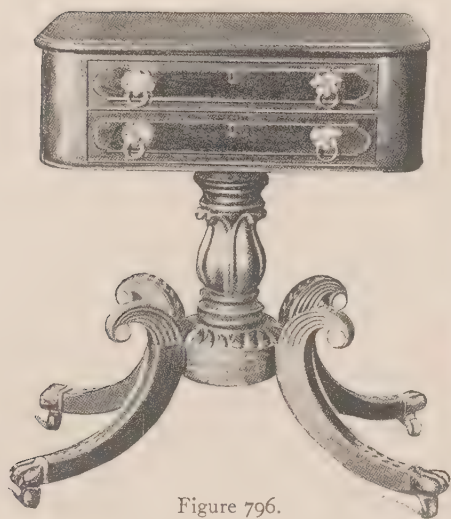


Figure 796.  
Sewing-Table, 1810-20.



Figure 797.  
Sofa-Table, 1810-20.

write, and small compartments are at the sides. These side compartments contain trays which lift off to give access to the space below. There are two drawers. The piece stands on a pedestal with four concave curved legs, typical of the Phyfe period, and the feet are balls. This table is the property of Mr. H. W. Erving.

Figure 796 shows a work-table with brass lions' feet. It stands on a curved base with four C-shaped legs on which is carved a leaf pattern.

Figure 797 shows a long, narrow table finished alike on all sides, which is known as a sofa-table, because it was intended to be used for books and papers beside such a piece. The edge of the top is godrooned and the standard is lyre-shaped. The feet are the usual animals' claw feet found on Empire pieces.



## X

# B E D S T E A D S

**T**HERE is, perhaps, no branch of the subject of furniture more difficult to approach than that of bedsteads, and this not because they were by any means scarce, but because the bedsteads of the seventeenth century in this country have utterly disappeared, and the inventories give such meagre descriptions that almost the only clues are the valuations there given, and a study of the English bedstead of the same period.

There is, of course, a distinction between a bed and a bedstead, more marked a century ago than to-day—the bedstead being the frame or furniture part, while the bed referred to the mattress.

In England, before the Norman Conquest (1066), and even in the period immediately following, bedsteads were scarce, reserved for the master of the house or ladies, there often being but one to a house, while the other members of the household lay on mattresses of straw laid on the floor or on tables, chests, or benches.

The bedsteads were sometimes built into the walls like bunks, but more often had four massive posts, with top and sometimes sides of wood, and heavy curtains, making a sort of sleeping-chamber in itself, and, it is asserted, were sometimes placed out of doors. However this may be, in some of the old manuscripts and tapestries we find bedsteads represented with tiled roofs, which would indicate that they were exposed to the weather. At any rate, when we consider that the castles and homes of that early day were without glass or other protection for the windows, we can readily understand why that particular style should have originated.

The style, having been brought into existence by necessity, developed along the same line toward a more graceful and delicate design, first losing the sides of wood but retaining the high head-board; then in the early Jacobean period the high head-board gave way to a lower one with curtains at the back and with smaller posts; later the solid wood top was superseded by a frame designed merely to hold a canopy of various kinds of cloth.

The bedsteads in use in England at the time this country was settled were

made of oak, often elaborately carved in designs such as are found on the oak furniture here. They were large and cumbersome, and therefore difficult of transportation, and, except in the South, whither English life had been transported bodily, we doubt very much whether in the first fifty years very many found their way to this country. Some, however, must have found their way to New England, for Miss Helen E. Smith, in "Colonial Days and Ways," gives a portion of a letter sent to a correspondent in England, in 1647, by Mrs. Margaret Lake, a sister-in-law of Governor Winthrop, in which she asks to have sent her, among other things, "a bedsteede of carven oake (ye one in which I slept in my fathers house) with ye valances and curtayns and tapistry coverlid belongyngs."

During the last three-quarters of the seventeenth century the fashion in England was to have plain, slender bed-posts, which were covered with fabric so that no wood showed. The oak bedsteads continued to be used until as late as 1700.

Figure 798 shows the famous Countess of Devon's bedstead which is preserved at the South Kensington Museum. This illustration is given, not because we believe such beautiful bedsteads were in use in this country, but because it is a splendid example of the general type of carved oak bedsteads which must have been here, such as was mentioned by Mrs. Lake, and also because it combines to an unusual degree the patterns of carving found on many of the chests and other carved oak pieces in this country, thus tending to prove the statement heretofore made that practically all of the early carving on oak furniture in this country was taken from English models. Many of the designs shown on this bedstead are to be seen on the chests and cupboards found in this country. The carving is, however, of a much higher order, and the grotesque figures seen on the bedstead we have never found on American pieces. This bedstead, with its heavy oak tester and head-board, also illustrates the development of the bedstead from an enclosed chamber. It dates in the last years of the sixteenth century.

This bedstead represents very well the carved oak bedsteads of the better class in use in England during the early seventeenth century, and there is no reason to doubt that some of the bedsteads inventoried at high figures in the colonial records were much like this one, though far less elaborate. Thus, at Yorktown, Virginia, in the estate of a Dr. McKenzie, who died in 1755, are mentioned "1 oak Marlborough bedstead £8," and another of the same sort valued at £6, both of which are far above the usual valuation.

In New England records we find, from the first, in nearly every inventory, mention of feather beds, valued at from £2 to £3, a very high valuation, often equal to that of all the rest of the furniture put together. The probable reason is that all the early feather beds were brought here by the settlers, for it could be

hardly possible that such a quantity of feathers as these beds would require could have been taken so early from domestic chickens and geese. At Plymouth, in 1633, is mentioned "1 flock bed and old bolster £1 3s"—flock beds being



Figure 798.

Oak Bedstead, late sixteenth century.

made of chopped rags; at Salem, in 1647, "a straw bed," and in 1673, "a canvas bed filled with cattails" and "a silk grass bed"; in 1654, "a hair bed"; and at New York, in 1676, "a chaff bed"; all of which items are repeatedly met with throughout the inventories both North and South, showing that almost any soft substance was utilised for the beds when feathers were not obtainable. In many



instances these beds were probably placed on the floor, for in many inventories they are mentioned without any bedsteads whatever.

Many of the earliest bedsteads of which the records speak were doubtless merely frames on which to place the mattresses or beds; judging from the valuations, such frames may be referred to at Plymouth, in 1633, "1 old bedstead and form 2s"; at Yorktown, in 1667, "2 bedsteads, 2s"; one at 5s., and "one bedstead & buckrum teaster 6s"; at New York, in 1669, "2 bedsteads 16s"; at Philadelphia, in 1682, "1 bed bolster and bedstead £1"; at Providence, in 1670, "two bedsteads £1"; and in the inventory of John Sharp, taken at New York in 1680, the following somewhat minute descriptions of the furnishings of the sleeping-rooms occur: "In the small room, a bedstead with a feather bed, bolster, a couple of blanketts, a rugg and an old pair of curtains and valins £5 3s"; in the middle room, "a bedstead with a feather bed and bolster, a rugg, a blankett, a little square table and a form £5 5s"; in the great room, "a bedstead with a feather bed, a bolster, 2 pillows, a blankett, a rugg, old hangings about the bed and old green hangings about the room and a carpett £6," while "a feather bed, bolster, blankett and coverlid" are inventoried separately as worth £3 10s., thus intimating that rather a small part of the total values can belong to the bedstead. We may also conclude that these simple bedsteads, whatever they were, were furnished with curtains and valances, which are mentioned with them almost without exception. In fact, throughout the inventories, with the exception of those of a few of the wealthier settlers, the values of bedsteads when given by themselves are surprisingly low. Again, we find throughout the Philadelphia records the expression "ordinary bedsteads," and these placed at valuations not exceeding 15s., and more often below 10s.; and, further, the bedsteads, in a large majority of inventories both North and South, are included with the beds and furnishings, usually mentioned last, as of least importance.

On the other hand, we find occasional mention in wills of bedsteads in particular rooms left specifically, as property having special value, and, as in the case of Mrs. Lake before mentioned, some at least of the finer sort must have reached this country.

At Plymouth, in 1639, "a framed bedstead" is spoken of, and at Salem, in 1647, "a joyned bedstead." As "framed" and "joyned" are terms used to describe the wainscot chests and chairs, the bedsteads described in this way were probably something more than simply frames for drapery. Their valuations in these cases, however, 14s. and 16s., respectively, do not allow us to think that they were carved or ornamented in any pretentious way.

In 1643 a bedstead with tester, and in the same year a half-headed bedstead, are among the items. The word tester is derived from the old French word *testiere*, a kind of head-piece, or helmet, and came to mean in English the frame for holding the canopy about a high-post bedstead. A tester, or headed bedstead,

would therefore imply a high one, while a half-headed bedstead doubtless was one without the tester, or head-piece, and with low posts.

That some of the bedsteads were built bunk fashion into the walls is implied by the use of the term "standing bedstead," as though to distinguish them from those built in this way.

"Close bedsteads," "cupboard bedsteads," and "presse bedsteads" are also mentioned and must have been arranged so that when not in use they could be folded into a cupboard in the wall and probably hidden by doors. These are valued somewhat higher than the kinds already mentioned, averaging about 30s. A "presse bed" we find defined in Johnson's dictionary as "a bed so constructed that it may be folded and shut up in a case."

In the South the bedsteads during this period are more highly valued, as might be expected, for nearly all the furniture of Virginia and Maryland was imported from England and was doubtless of the carved wainscot variety then prevalent in that country. At Yorktown, in 1647, is a record of "2 old bedsteads," which would indicate that they were imported, and, in 1657, another of "1 bedstead £3."

Although many of the bedsteads of the South were imported, yet we occasionally find in the inventories some which were made here, as, for instance, in 1659, "a Virginia-made bedstead" is mentioned.

After about 1660 the values of the bedsteads and furnishings are much higher, and those in the North and South became more nearly alike. At Boston, in 1660, one is valued at £24; at Richmond, Virginia, in 1678, one is valued at £24 5s.; at Plymouth, in 1682, the "best bedstead and furnishings" was £9; at New York, in 1691, "bed and furniture in the great room £24"; "one in the dinning room £18"; "one in the lodging room £15"; and "four others £36"; at Boston, in 1696, two very handsome bedsteads and furnishings were valued at £70 and £100 respectively; but, of course, it is impossible to tell what was the value of the bedstead and what that of the furnishings, which were often extremely valuable.

Such bedsteads as these might easily have been of the handsome carved oak kind shown in Figure 798, for when we consider the fact that the prevailing style for all other kinds of furniture during this time was the wainscot carved or the panelled style, and that the bedsteads in England during this time were of that same type, there is every reason to believe that the finer bedsteads in this country were of this same variety.

It has never been the writer's good fortune to find an example of a bedstead which, with any certainty, could be assigned to the seventeenth century, and such pieces seem totally to have disappeared. There are probably two reasons for this. First, as we have before suggested, the large portion of bedsteads were simple frames for holding drapery, and not in themselves worth preserving; and,

second, in the South, where there must have been some of the handsomely carved oak bedsteads, there seems to be a complete dearth of seventeenth-century pieces, due to the devastation of two wars and the wealth of many of the people enabling them to replace the old-fashioned with the new, thus relegating the heavy oak furniture, which, in the light of the radically different fashion which replaced it, was probably considered very unsightly, to the cabins of the slaves, where it was broken up or otherwise destroyed.

In New England, where practically all the examples of seventeenth-century furniture now known have been found, the less extravagant habits of the people caused them to be more conservative; but, notwithstanding this, most of the fine chests, cupboards, etc., recently unearthed have been found in attics, woodsheds, or barns, partly destroyed and nearly always painted and maltreated in every way. Cupboards, tables, and chairs could for a while serve their useful purposes in kitchen or woodshed, but a bedstead, when discarded, could not be utilised for any useful purpose and was consequently destroyed.

Miss Helen Evertson Smith, author of "Colonial Days and Ways," informs us that she remembers, many years ago, going to the home of the widow of Peter G. Stuyvesant, at the corner of Eleventh Street and Second Avenue, New York City, and seeing there a state bedstead with elegant hangings which was said to have belonged to Governor Stuyvesant, and on the third floor a bedstead which she describes as follows:

"Another bedstead, not so beautiful as this one, but more plentifully (if not so finely) carved, stood dismantled in a rear third-story room, and had, apparently, been intended to fit into an alcove, as all the carving was on one side. A pair of carved and panelled doors opened beneath the high bed-place. The closet thus formed may have been used for bedding. The place for the beds was a sort of box deep enough to have held three or four mattresses or feather-beds, laid, without the intervention of anything to answer the purpose of springs, directly upon the age-darkened boards. At each corner rose a carved post from six to seven inches in diameter, as I now guess. The two front posts were square as far as they formed the ends of the closet beneath the bed, and round as they rose above this till they merged into a carved cornice of over a foot in depth. The two rear posts were halves laid flat against a heavily panelled rear wall."

This would seem to have been a handsome cupboard-bedstead, but the writer has been unable to locate it or to find whether it is still in existence. These cupboard-bedsteads we find frequently mentioned throughout the inventories, which would indicate that they were popular, probably because, being built into an alcove, they took up but little room; and this would also account for the fact that they have so entirely disappeared, for, being built for a particular room, they would have been of little use elsewhere, and when families moved or remodelled their houses these bedsteads would have been destroyed.



Couch-bedsteads are mentioned occasionally in the Northern inventories, and very frequently in the South; in fact, there is hardly a Southern inventory of any size during the first hundred years which does not mention at least one couch-bedstead. These were, as their name indicates, couches which could be utilised for sleeping purposes.

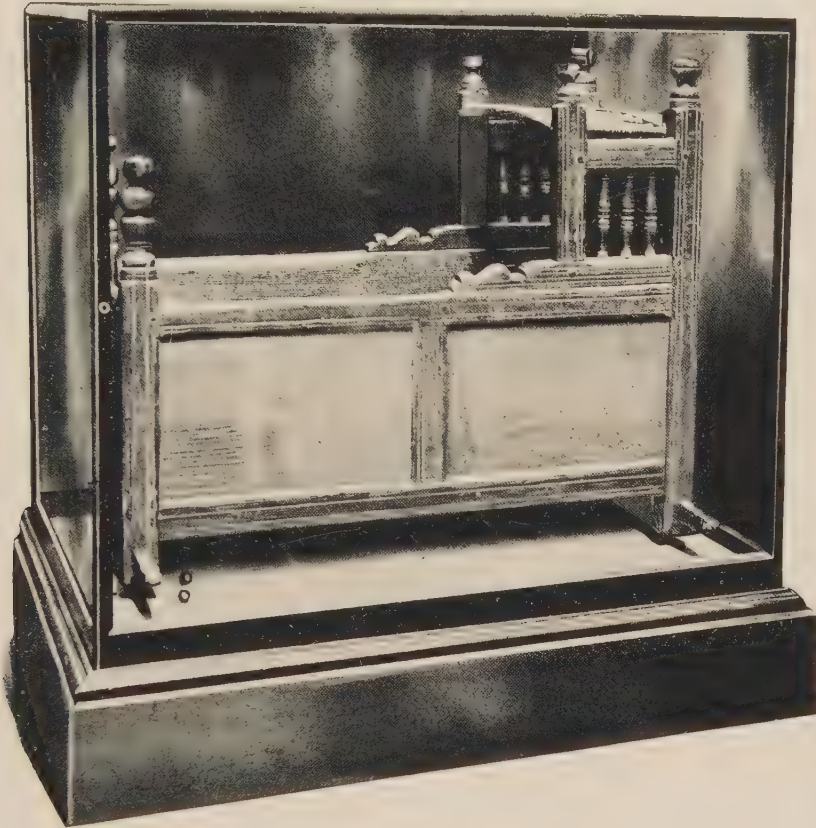


Figure 799.

Oak Cradle, sixteenth century.

As several cradles dating before 1700 have been found in this country, we will briefly describe them here before proceeding further with the discussion of bedsteads.

There were apparently two styles of cradles, one swinging between uprights which stood firm on the floor, the other swinging on short rockers; but, so far as this country is concerned, the former style, though antedating the latter in Europe, does not seem to have appeared here until much later.

Figure 799 is an example of one of the latter style made of oak, the top and side of the hood made with turned spindles, much after the fashion of Elder Brewster's chair, shown in Figure 415. This turned style is extremely old, and we have found such pieces illustrated as early as the fifteenth century. This par-

ticular cradle is the finest that has come under our observation in this country, and is probably late sixteenth or early seventeenth century. It is now at Pilgrim Hall, Plymouth.

Another cradle at the same place is shown in Figure 800. This piece, it will be seen, is made of wicker, and tradition says that it came over in the *Mayflower* and was used for Peregrine White. The fact that it is made of wicker can easily



Figure 800.

Wicker Cradle, early seventeenth century.

be explained by the fact that the Pilgrims came from Holland, which at that time was engaged in the India trade, and this piece was undoubtedly of Eastern origin.

After about 1700, in England, the fashion of high ceilings having been introduced, the bedposts were correspondingly lengthened, and some were twenty feet tall. These, as formerly, were heavily draped, the bedsteads being plain or covered with fabric. In this country the ceilings continued to be made low, and simple slender posts were used which were either round, octagonal, or fluted.

We find at Philadelphia, in 1709, "a black walnut bedstead £1"; at Providence, in 1726, "2 bedsteads 10s," and in the same inventory, "1 bedstead and bedding £13"; and in 1734, "14 new bedsteads £14." Occasionally a will throws a little light on the subject, as in the case of the will of Thomas Meriwether, of South Farnham Parish, Essex County, Virginia, February 10, 1708: "I give my dear and loving wife Susanna my best new bed and furniture and the set of chairs belonging to it. The whole sute of Japan." At Providence, in an inventory of 1730, appears, "a feather bed & pannoled bedstead £10," which was probably an oak bedstead of an earlier date.

The bedsteads in this country were probably heavily draped, as they were in England, and an example of this heavy drapery will be seen in Figure 801, which is an enlargement of the second-floor bed-room of the doll house shown in Figure 1.

Figure 802 shows a simple walnut bedstead dating rather early in the eighteenth century. The lower posts are simply fluted and the base is square. The



Figure 801.

Miniature Bed-Room showing draperies, first quarter eighteenth century.

head-posts have chamfered edges and the head-board is plain. Such a bedstead as this was intended to be fully draped either in stuffs or crewel-work. The back would be covered with the fabric, and head-curtains which would slide on rods were on either side. The tester was finished with a valance and the top was often covered. The foot-posts were covered with curtains, which were likewise on rods and could be so drawn as to enclose the entire bedstead. A bedspread would be made of the same material and a valance would finish the bottom under the bed frame.

Another early bedstead is shown in Figure 803. The foot-posts are round and terminate in crude bandy legs. The head-posts are chamfered and the head-board plain, as in the preceding figure.



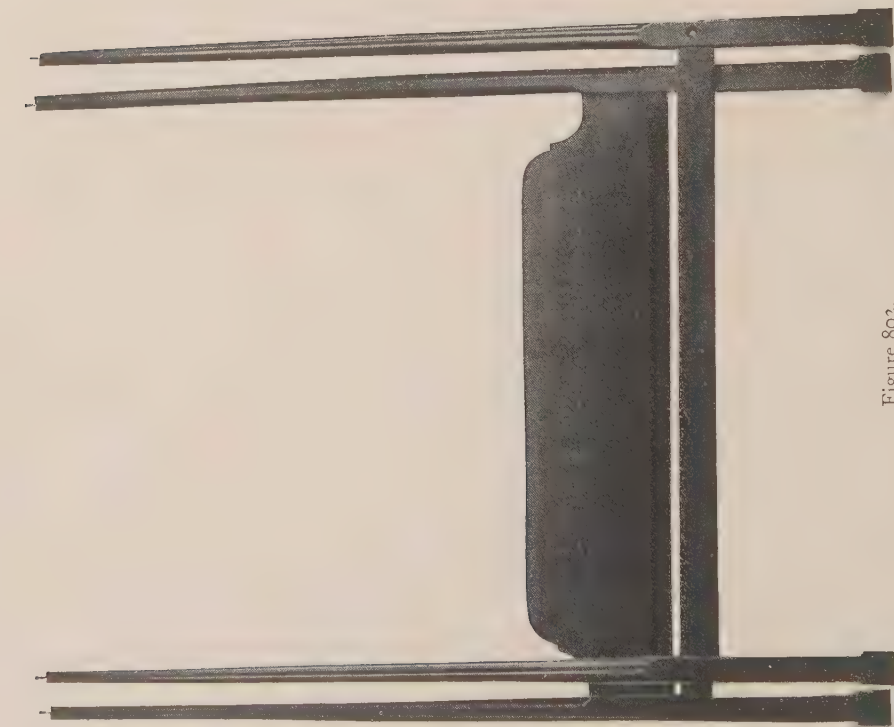


Figure 802.

Walnut Bedstead, about 1725.

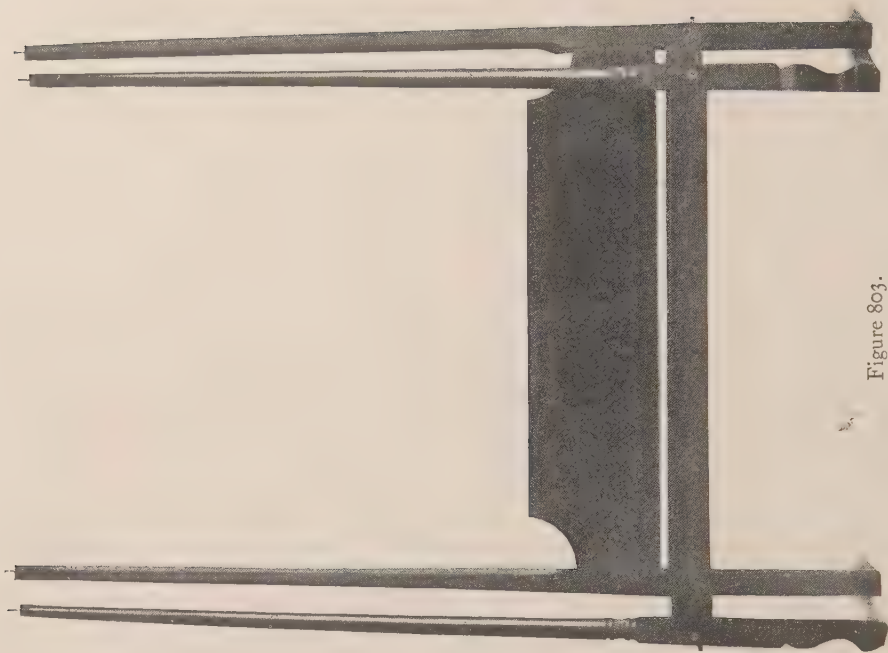


Figure 803.

Bedstead, about 1725.

An unusually beautiful set of bed-hangings, made of crewel-work, is shown in Figure 804 and is the property of the museum at the gaol at York, Maine. It was made by Mrs. Mary Bulman, whose husband, Dr. Alexander Bulman, died at the siege of Louisburg in 1745, and in a letter to a friend, dated October, 1745,



Figure 804.

Bedstead draped in crewel-work, 1745.

she mentions beginning the work to occupy her mind. The hangings consist of the head and foot curtains embroidered in a flowing design of flowers and leaves, an upper valance showing trees and verses from hymns, a curtain across the head of the bed embroidered in trees, flowers, baskets of flowers, and birds, and a bed-spread to which is fastened the valance embroidered in the same design as the back. Very few of the early bed-hangings have survived, which makes this set doubly interesting.

About 1720, bedsteads became more ornate and the better ones had claw and ball feet.

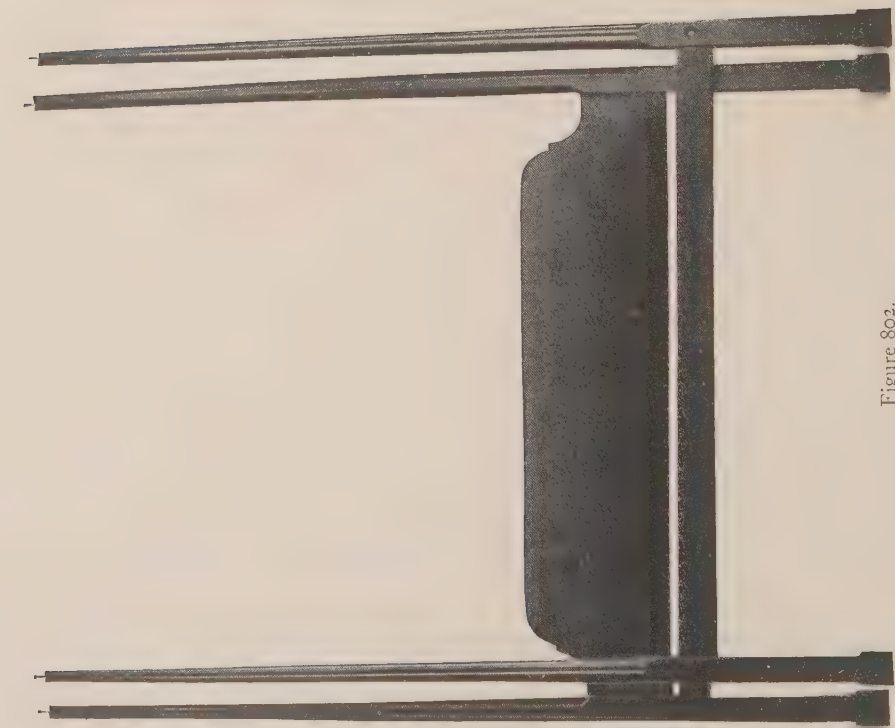


Figure 802.

Walnut Bedstead, about 1725.

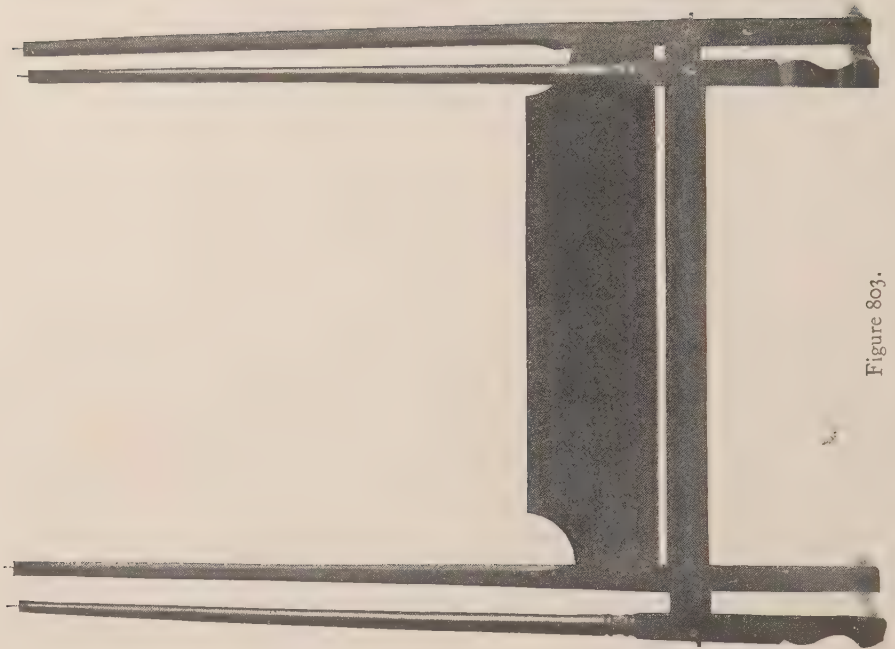


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About 1720, bedsteads became more ornate and the better ones had claw and ball feet.

A very beautiful example of the bedstead of the period is shown in Figure 805. It is the property of Mr. Richard A. Canfield. The foot-posts are carved in a leaf design about one-third the distance up from the bed frame, and above are fluted. The head-posts are plain except for a fluting. The bed frame is hidden behind panels of wood on which are carved the meander pattern with a rope edge. The tester-top is unusually well carved in a guilloche design alternating



Figure 805.

Mahogany Bedstead, about 1725.

The feet are well-carved animals' claws on balls, but the legs are straight and not cabriole. The head-posts are plain except for a fluting. The bed frame is hidden behind panels of wood on which are carved the meander pattern with a rope edge. The tester-top is unusually well carved in a guilloche design alternating

a large and small circle, and in the centre of each large circle is carved a rosette. This design is carried out on the inside as well, and hidden between the two mouldings are the rods upon which the curtains run. Above is a nulled edge, and at each corner is a bold, well-carved acanthus leaf and at the centre of each side



Figure 806.

Cabriole-Legged Bedstead, 1725-50.

and the lower end is carved a cartouche with scrolls and acanthus leaves. No such bedstead has been found in America, but it is shown to emphasise the difference between the elaborate English bedsteads and the simpler ones found here.

A typical example of the simpler bedsteads found in the American colonies is shown in Figure 806 and is in the Pendleton Collection, owned by the Rhode



Island School of Design. The foot-posts are fluted and reeded, the fluting being broken about two-thirds of the way up the post by a ring. There is a rounded capital with a plain shaft above. The legs are cabriole and terminate in bird's claw and ball feet. The head-posts are plain with chamfered edges. This bed-

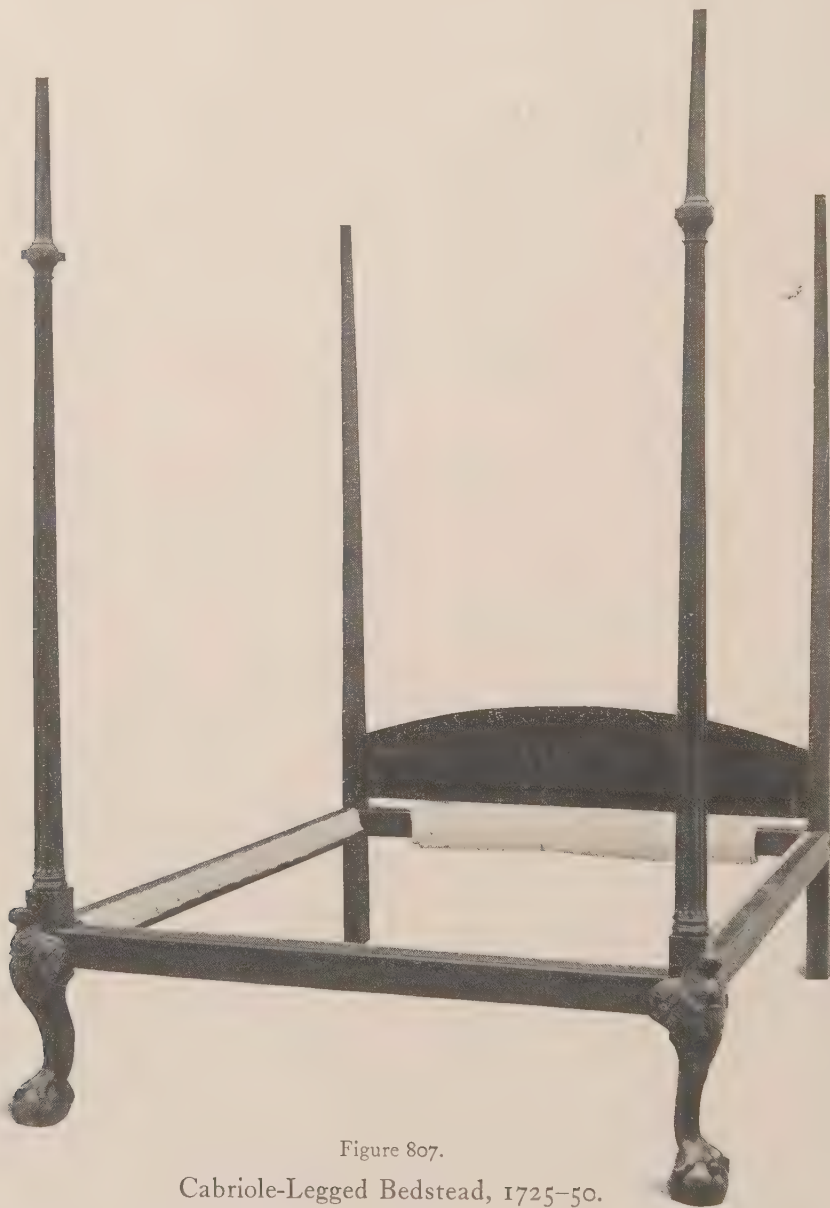


Figure 807.

Cabriole-Legged Bedstead, 1725-50.

stead had a plain, straight tester-top over which the valance was fastened. Bedsteads of this type are also found with posts a little shorter, with a field top; that is, the tester was cut in a serpentine curve from head to foot.

Figure 807 shows a more elaborate bedstead from the Bolles Collection. The foot-posts are slender and fluted. At the top is a square block above which the posts are plain. The legs are cabriole and terminate in bird's claw and ball feet.

The bolts locking the frames are covered by blocks which accentuate the curves of the legs. These blocks are fastened to the posts by screws which fit into key-hole plates. The surface of the blocks is carved with acanthus leaves and flowers and a scroll at the top standing out beyond the plane of the posts.

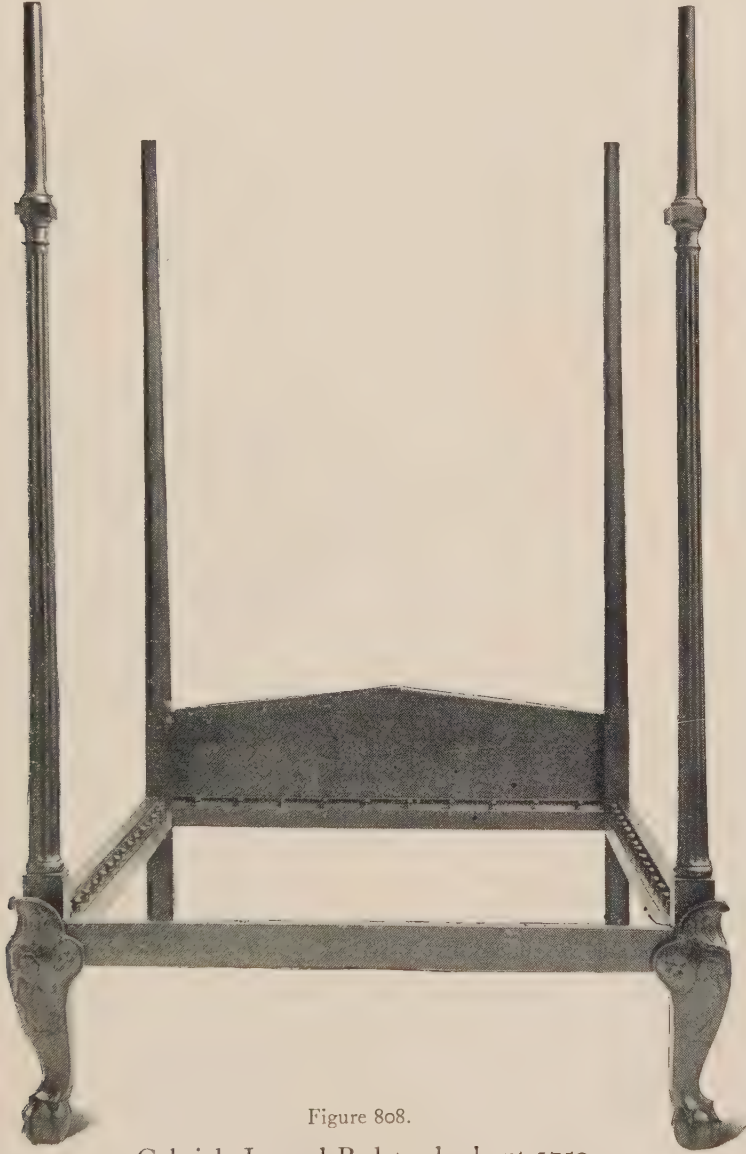


Figure 808.

Cabriole-Legged Bedstead, about 1750.

Figure 808 shows another bedstead of the same general type which is the property of the writer. The foot-posts are the same as shown in the preceding figure and blocks of the same style hide the bolts. The blocks in this piece are carved in two-headed pheasants so designed that a head, wing, and tail appear on each side and a rosette finishes the outer edges. The head-posts are plain with chamfered edges. The inner edges of the frame are cut in a recessed square, and knobs of wood are dowelled in, the heads of which come a little below the top

surface of the frame. These were intended to hold the cording upon which the mattress was originally placed.

It is probable that this form of bedstead continued to be used in this country until the introduction of the Sheraton style, for we find very few of the Chippendale period.



Figure 809.

Bedstead in Chippendale style, about 1760.

Figure 809 shows an English bedstead of the Chippendale period, the property of Mr. Marsden J. Perry, of Providence. The foot-posts are in cluster form with the surface carved in a pendent-flower design, and above is a capital carved with acanthus leaves above which is an egg-and-dart moulding. The legs are partly chamfered and partly square, and on the surfaces are carved designs of



foliated scrolls and rosettes. The legs swell slightly at the corners of the bottom with carved scrolls, thus forming the feet. The head-posts are perfectly plain.



Figure 810.

Bedstead in Chippendale style, 1750-60.

The tester-top is crested with a bold nulling, and at the corners and centre of the sides and foot are carved acanthus-leaf scrolls.

A very beautiful bedstead of the Chippendale period, with its original draperies, is shown in Figure 810 and is the property of Mr. Marsden J. Perry.

Each foot-post has cluster columns bound by ribbons and a capital carved in an acanthus-leaf design. At the base of each column are carved an acanthus-leaf edge and a bead moulding. Around each post below this is carved a flower pattern, and on the surface of the vase-turning below are well-carved acanthus leaves. The small turnings below are ornamented with a bead and an egg-and-dart moulding. The legs are square, with three mouldings, the upper and lower ones carved in an acanthus-leaf pattern and the centre one in a reel-and-bead pattern. The tester-top is delicately carved in foliated scrolls and acanthus leaves which overhang at the centres and ends. The edges of the valance at the top and bottom are cut in cyma and simple curves, and at the corners of the top are stuffed scrolls of the fabric standing out from the corners of the foot-posts.



Figure 811.

Draped Bedstead, late eighteenth century.

Figure 811 shows one of the bedsteads now preserved at Mount Vernon which illustrates admirably how completely the drapery covered the frame and the bedposts of the simpler sort, thus making any ornamentation of the posts quite unnecessary, the elegant appearance of the bed being made entirely to depend upon the draperies.

One of the features of the style following the Chippendale is that the posts, instead of being plain, fluted, or with a slight vase-shaped turning above the bed frame, are turned in forms which are not architectural, and this turning became more elaborate as time went on.

Figure 812 shows a bedstead in Sheraton style, the property of Mr. Marsden J. Perry, of Providence. The posts are in the form and decoration quite com-



monly found here, but seldom do we find so elaborate a tester. The foot-posts have a carving of drapery and leaves on the bulbs, and above, the post is cut in



Figure 812.

Bedstead, Sheraton style, about 1790.

hexagonal shape, and at the base of this portion, on each surface, is carved a laurel leaf. Below the bulb are narrow medallions, and the square legs terminate in spade feet. The head-posts are plain. The tester-top is domed, and on the



edges are gilded rosettes strung on a gilded rod and at the centre is a panel on which is gilded drapery. At the corners and centre of the sides are carved and gilded urns.



Figure 813.

Bedstead in late Sheraton style, about 1800.

A very ornately carved bedstead of this period is shown in Figure 813, the property of Mr. Richard W. Lehne, of Baltimore. The four posts are carved with rosettes just above the rails, and above that is a vase-turning divided into panels within which are carved pendent flowers. Above, the rounded posts are

squared. On the two outside surfaces are carved a cornucopia, leaves, flowers, fruits, and acorns extending all the way up the post. The other two sides of the posts are carved in a long, narrow leaf, and above these panels is a slight acanthus-



Figure 814.

Mahogany Bedstead in Sheraton style, 1790-1800.

leaf carved capital. There is a high head-board upon the upper panel of which is a basket filled with fruits, and from either side are streamers of leaves. The legs are square, ornamented with carved leaves and pendent flowers, and terminate in spade feet. The tester-top is simple with a border of oak leaves carved on the surface.

Figure 814 shows a simpler bedstead of the same style, the property of Mr. Merle Forman, of Brooklyn. The four posts are turned in vase shape with a long, swelling shaft above. On the vase part are carved draperies and the rest of the shaft is reeded. The legs originally terminated in spade feet which have at some later date been changed to bird's claw and ball feet.



Figure 815.

Field Bedstead, 1790-1800.

A simple field bedstead is shown in Figure 815. The foot-posts are turned in late form and at the top are urns. The head-posts are plain. The tester is curved in a half-circular form, which makes the top at the centre about the height of the bedsteads, having straight tester-tops.

Figure 816 shows four styles of posts of the Empire period. The ones at the right and left are carved in the usual acanthus-leaf pattern, with pineapple finials, so popular in this period. The second one is a little earlier and plain and the third one is spiral-turned.



Heavily carved mahogany bedsteads, ornamented principally in designs of acanthus leaves and pineapples, with both high and low posts, came into use about 1800-20, when furniture of similar style and design was generally adopted. There have been called to the writer's notice a number of high-post bedsteads of this description which have associated with them traditions of use during the Revolution, either by Washington or Lafayette. This, of course, is impossible,

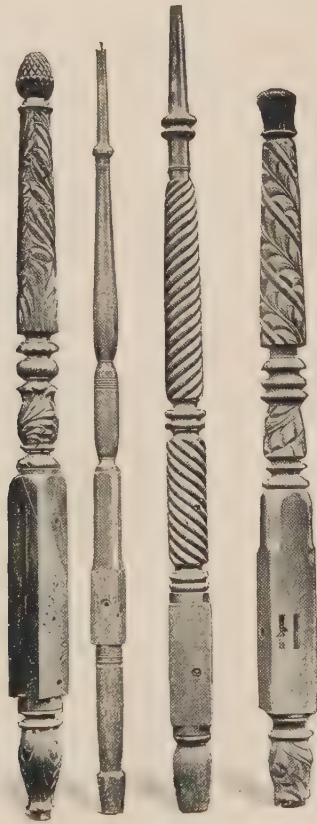


Figure 816.

Empire Bedposts, 1800-20.

and the traditions have been fastened to the wrong bedsteads, for no bedsteads of that type were made prior to 1800.

Figure 817 shows a bedstead of the Empire period. The four posts are carved in the acanthus-leaf and pineapple design and on a portion of the shaft are bold reedings. The bolts are concealed behind panels carved in acanthus-leaf design with a rosette at the centre. The head-board, as is often the case, is carved in the same acanthus-leaf pattern with drapery at the centre. Occasionally a large eagle with outspreading wings is carved at the centre of the bedposts of this period.

Figure 818 shows a low-post bedstead of the Empire period. This style of bedstead was introduced at a time when the tester-top and draped bedsteads were

going out of fashion. The posts are carved in acanthus-leaf and pineapple pattern, shown in the preceding figure, and the head-board is bordered with carving.

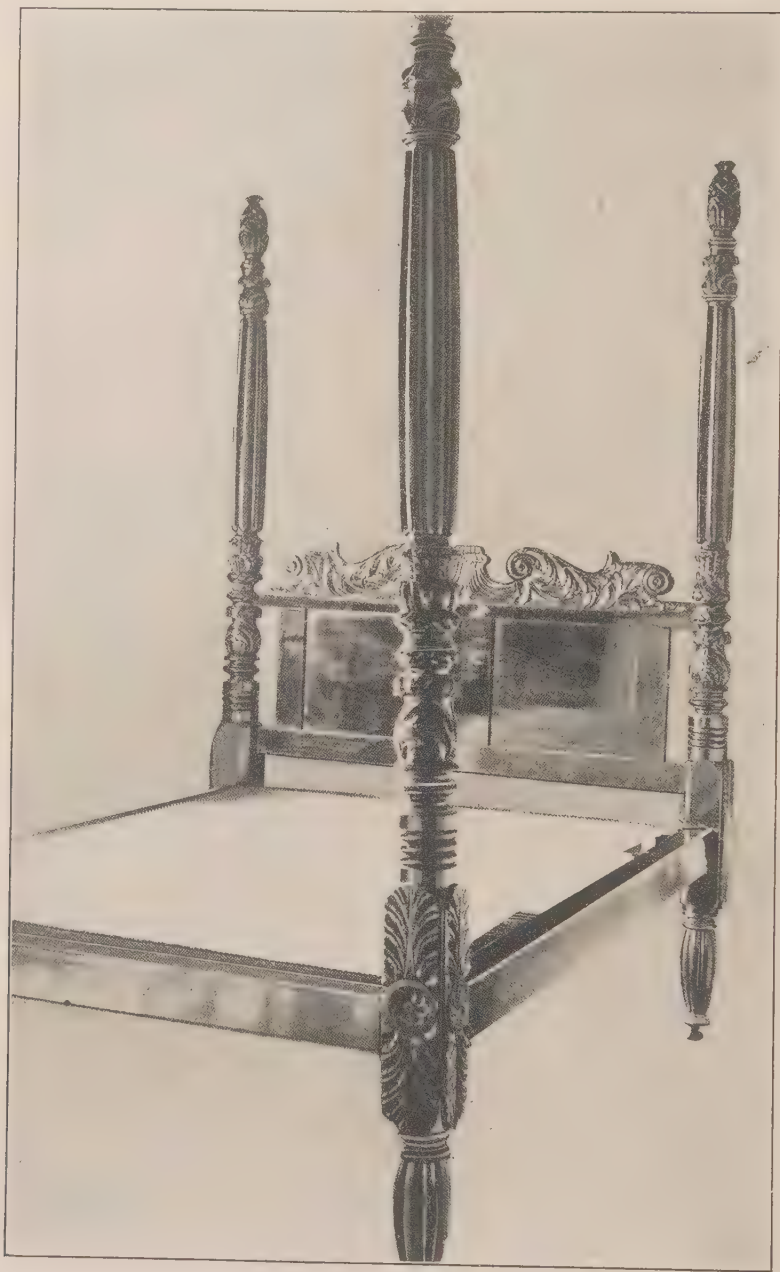


Figure 817.

Empire Bedstead, about 1810.

Figure 819 shows another low-post bedstead, the property of the writer. The posts are reeded and carved in the acanthus-leaf pattern with pineapple finials. The tops of the head and foot boards are rounded and finished with scrolls carved in acanthus-leaf pattern with large rosettes in the manner commonly found on the sofas of the period.

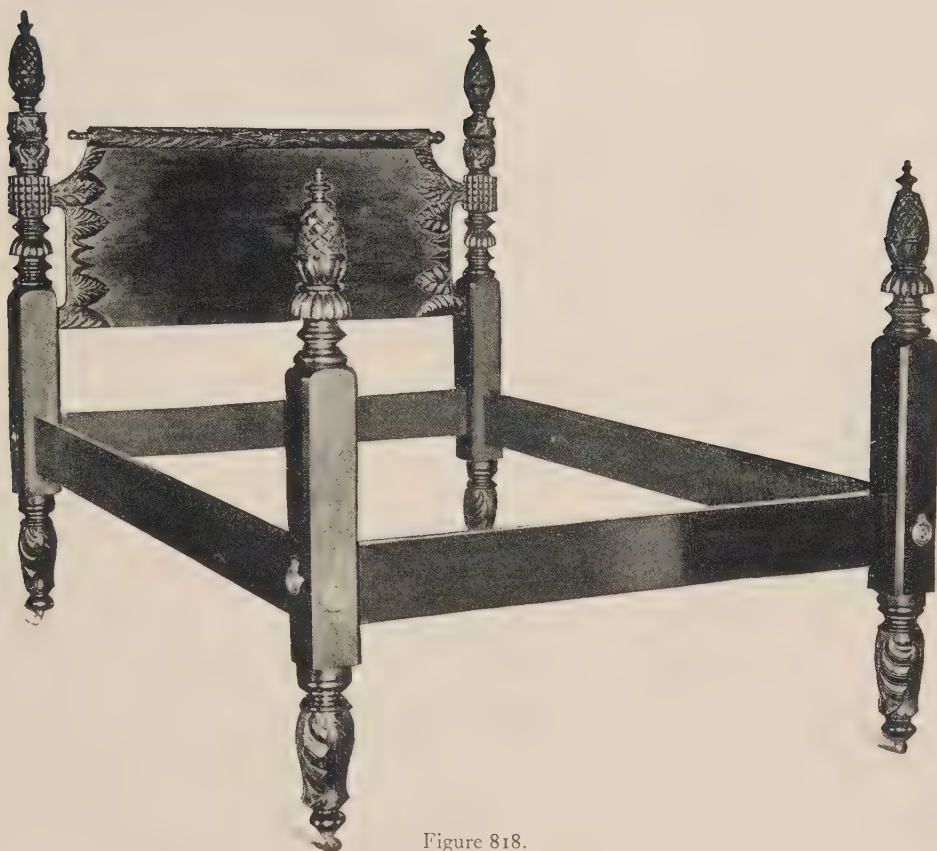


Figure 818.  
Low-Post Bedstead, 1820-30.



Figure 819.  
Low-Post Bedstead, 1800-20.





Figure 820.  
French Bedstead, about 1830.

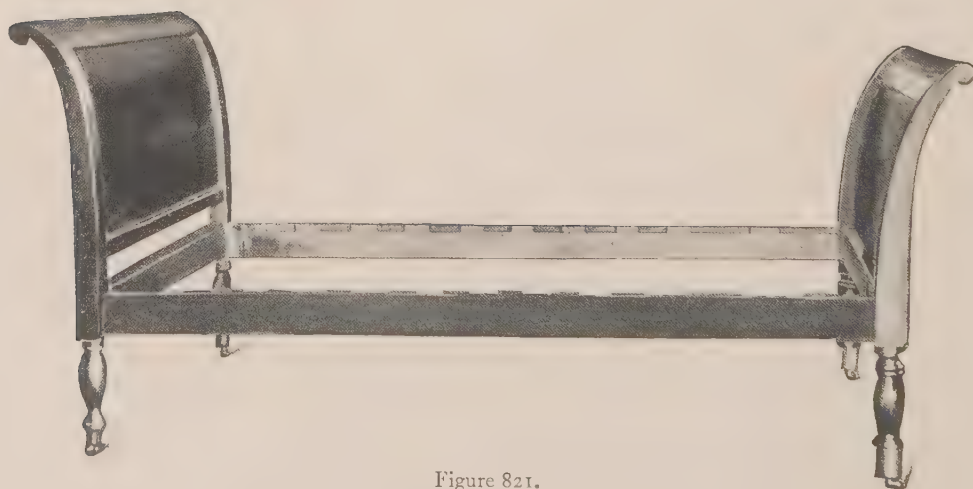


Figure 821.  
French Bedstead, about 1830.

From 1820-40 great numbers of low-post bedsteads in maple and cherry, with simple turned posts and head-boards, and occasionally with a turned foot-board, were in use throughout New England.

The French Empire bedsteads with rolling head and foot boards were popular here about 1830 and remained in fashion until replaced by the black walnut machine-made bedsteads. The posts of these French bedsteads were ornamented with ormolu or brass mounts and the side rails extended nearly to the floor.

Figure 820 shows a typical example of one of these bedsteads, the property of Miss E. R. Burnell, of Hartford.

A simple bedstead of this style which belongs to Mr. Casper Sommerlad, of Brooklyn, is shown in Figure 821. The side rails are narrower than usual and the feet are turned instead of being a continuation of the sides.

## XI C L O C K S

**W**E do not consider that clocks technically should be classified as furniture, and still, as there is hardly a collector who does not possess at least one specimen, we think it may be well to give a brief sketch of the subject, having reference more especially to such pieces as have been in the country from colonial times, confining ourselves to clocks in household use, and not speaking of the early clocks in various towers and churches. It is not our intention, in the limited space that can be given to the subject in a general book on colonial furniture, to state more than the leading points which one should know to enable him to buy intelligently, and we would refer the reader for fuller description and information to the excellent books heretofore published exclusively on this subject.

This country was just being settled when the Clockmakers' Company was founded in London, in 1631. This company had for its object the regulation of the clock trade, and, in order to prevent persons from being cheated or deceived by unskilled makers, the members were given the right of search and confiscation of clocks and watches which had "bad and deceitful works." This company seems particularly to have directed its energies against the Dutch, in whose ability as clockmakers, whether justifiably or not, the English had little confidence.

The most important work which this company accomplished was the training of men for the art. There was a carefully arranged apprenticeship, and after serving his turn each apprentice had to make his masterpiece before he was admitted as a workmaster; and therefore the possessor of a clock bearing the name of a member of the guild may rest assured that the piece is at least well made.

At the time our history begins there were two general styles of clocks in use, one which was run with weights, and the other with a spiral spring. The former variety was the older, although, so far as this country is concerned, it was contemporaneous, and of necessity was a stationary clock, while the latter was easily carried about and was often called a portable or table clock.

Clocks are seldom mentioned in any of the records in this country prior to 1700, and were always valued at a fairly high price—the lowest 6s. and the



highest £20. Descriptions are seldom given, so it is largely a matter of surmise in what style the earliest clocks were.

Thus, at Boston, in 1638, we find "1 clock 18s"; in 1652, "1 brass clock £2," and again "one clock in case £6"; at Salem, in 1660, a clock valued at £2; at New York, in 1689, "one Pendula Clock £6"; and at Boston, in the inventory of Sir William Phips, a very wealthy man, we find, in 1696, a clock valued at £20 and a repeating clock at £10; at New York, in 1691, we find a "diamond watch" mentioned without valuation given, which shows a luxury quite up to date.



Figure 822.

Portable or Table Clock,  
1710-20.

The earliest clock mentioned, in 1638, could have been either a lantern clock, described below, or a portable clock; but as the inventories several times refer to brass clocks when describing the lantern variety, the one mentioned in 1638 was probably a portable one, after the

fashion of the one shown in Figure 822.

This style of clock came into use about the beginning of the sixteenth century, and this particular clock was made by Jonathan Loundes, a famous clockmaker, of Pall Mall, London, who was admitted to the Clockmakers' Company in 1680. It will be seen that the face has the oval top. This style was introduced by Tompion, who died in 1713, and only appears on his later clocks. The style, however, became very popular in the reign of George I, which began in 1714, and we should place the date of the clock somewhere between 1710 and 1720. The face has not the applied spandrels in the corner, as is usual, but is engraved with an urn at the top and oval figures surrounded with wreaths in the four corners. The case is in the typical style of the portable clock and is japanned. It belongs to the Long Island Historical Society.



Figure 823.

Portable or Table Clock,  
1750-60.

Figure 823 shows a portable clock of the Chippendale period, the property of Mr. Richard A. Canfield. The top is domed, and at each corner and on the top

is a brass urn with flames. Around the base of the top, on the sides, and in the spandrels above the glass of the doors is elaborate lattice-work. The corners of the case are chamfered and the surfaces are reeded and fluted. The case stands on ogce bracket feet and the skirt is cut in cyma curves. The dial has an oval top in which are two small dials, one regulating the time and the other containing the second-hand. In the spandrels about the main dial are applied brass mounts in Chippendale scrolls. The clock also has a calendar attachment. The works are by James Tregent, of London, a noted clockmaker, who was also watchmaker to the Prince of Wales.

Figure 824 shows another portable clock of a later date made by Isaac Fox, of London, who was admitted to the Clockmakers' Company in 1772. The top is domed in the usual manner, but the round dial indicates that it belongs to a late date.



Figure 824.

Portable or Table Clock,  
last quarter eighteenth  
century.

The clock next found in the inventories is in 1652—"1 brass clock £2." This undoubtedly refers to such a clock as is shown in Figure 825.

Such clocks are known by the following names: "chamber," "lantern," "bird-cage," and "bedpost," all but the last name probably referring to its shape, and the last referring either to its shape or to its being at times fastened to the bedposts; for, as they were often fitted with an alarm attachment, they must have been designed for sleeping-rooms as well as other parts of the house. This style of clock came into existence in England about the year 1600. These clocks were set upon

brackets, as shown in this illustration, with weights hanging below, and were wound up by pulling down the opposite end of the cord holding the weights. The face was usually a little larger than the rest, and the centre of the dial was often beautifully etched. The bell at the top was sometimes used for an alarm only, and sometimes to strike the hour as well.

The earliest clocks had no pendulum, but a balance controlled the movement, and about the middle of the seventeenth century the pendulum came into use. The original pendulum was short, about the length of the case, and as it swung would fly out at either side of the case, acquiring the name of "bob pendulum." It is sometimes found hung outside the case, and sometimes inside, and when the latter is true little slits are cut in the case to allow the pendulum to swing out on each side. Such clocks run not longer than from twelve to thirty hours. It will be noticed that at the top, on three sides, is a fret, put there partially to conceal the large bell and give finish to the piece, and these frets will often enable one to determine the age of a clock. Many clockmakers had their own

private frets, while others followed the design most popular at that time. The clocks also often have the maker's name engraved on the dial.

The fret on Figure 825 is called the "heraldic fret," and was used from 1600 to 1640, so that this clock is an extremely early one. The next pattern of fret most commonly found is the "dolphin fret" (Figure 827), which appeared about

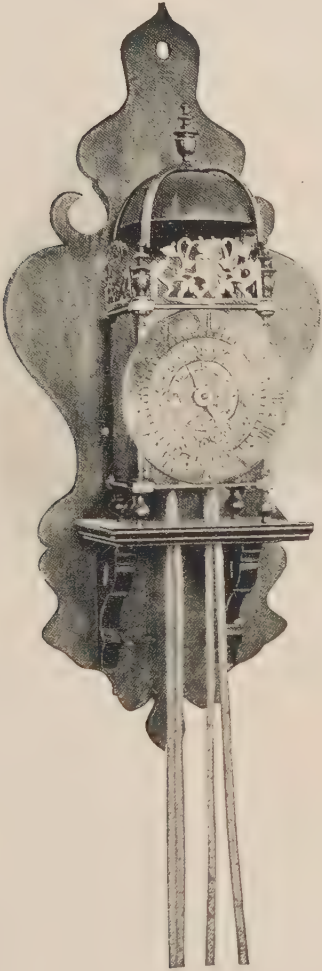


Figure 825.

Chamber or Lantern Clock, last half  
seventeenth century.

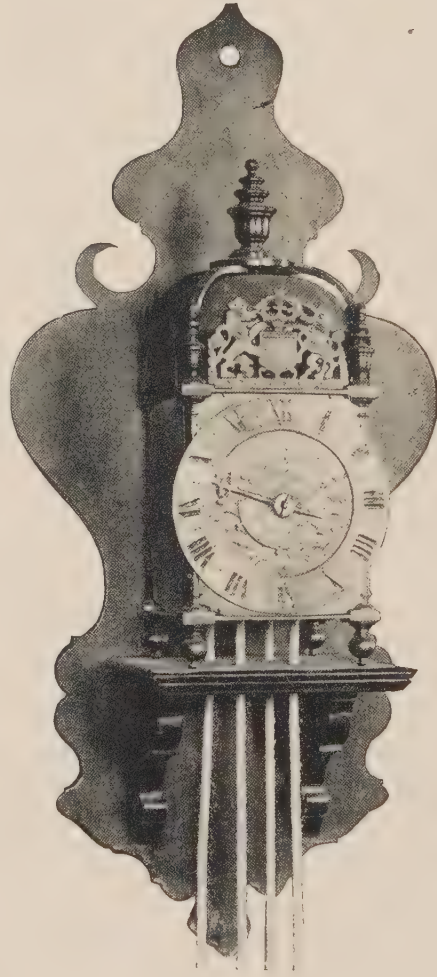


Figure 826.

Chamber or Lantern Clock, last half  
seventeenth century.

1650 and remained popular throughout the rest of the time this style of clock was fashionable; consequently it is the pattern most commonly met with. It consisted either of two dolphins with tails crossed, or two dolphins with heads together and tails forming a curve at either side.

Another fret which was used by Charles Fox, clockmaker, and possibly a few others between 1660 and 1680 is shown in Figure 826, and a still later pattern is shown in Figure 828.



To return to Figure 825, it is arranged for an alarm only, and does not strike the hours, the alarm being set by a centre dial. It will be noted that in nearly all of these clocks there is but a single hand, telling the hour, and the space between is divided into fourths instead of fifths. The maker's name does not appear on this clock; it was found at Salem, Massachusetts.

Figure 826 is a more pretentious clock. It both strikes the hour and has the alarm, which is set in the same way as in the preceding clock, and the dial is very

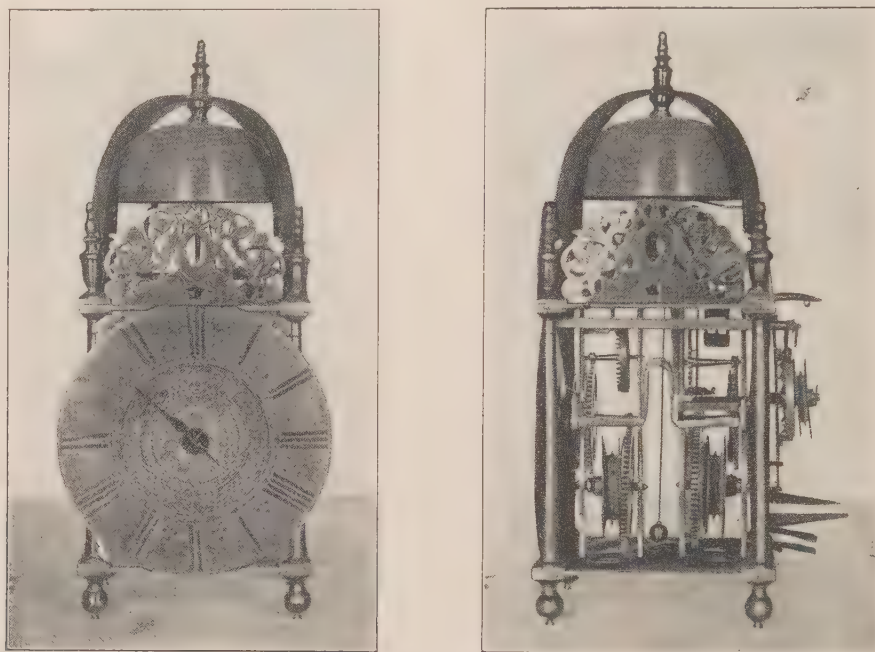


Figure 827.

Chamber or Lantern Clock, last half seventeenth century.

handsomely engraved. The upper side of the inner dial has the following inscription: "Charles Fox at the Fox Lothbury, Londini Fecit." Charles Fox was admitted to the Clockmakers' Company in 1660. This clock was found in New Jersey. It is more compact than Figure 825, but its dimensions are about the same, 15 inches high by  $5\frac{3}{4}$  inches wide, and the dial is  $6\frac{1}{4}$  inches in diameter.

Figures 825 and 826 have the long pendulum substituted for the bob pendulum, probably because they would then keep better time. It was the fashion during the first twenty years of the eighteenth century to have this change made, and many advertisements are to be found of clockmakers who advertised to substitute long pendulums for short ones at reasonable charges.

The long or royal pendulum is supposed to have been invented by Richard Harris, at London, in 1641; but it found little favour at first, and the date when it came into common use is usually placed at 1680. It was also invented on the

Continent at about the same time, apparently without knowledge of Harris's invention, and it is possible that some of those found their way to this country before 1680.

Figure 827 shows a front and side view of a chamber clock which is particularly interesting because the works are in their original condition; the dial is in the usual form, nicely engraved, and has the centre section to set the alarm. The fret is in the "dolphin" pattern. This clock both strikes and has the alarm. The bob pendulum lies between the go and strike trains, and the release for the strike is bent in a loop to allow for its swing. A single weight runs the clock and strike. On the back plate is an alarm attachment. This has a crescent-shaped strike which rolls on the inner edge of the bell, making a continuous sound. A small separate weight runs the alarm. On the back plate are also two iron spikes meant to hold the clock firmly to the wall or to the bracket. This clock is the property of the writer.

Figure 828 shows another clock of this same style. It is very much smaller than the others shown, being but 9 inches in height and  $3\frac{3}{4}$  inches wide, and the dial is  $4\frac{1}{4}$  inches in diameter. It still has its bob pendulum, which can be seen in the illustration hanging in the middle between the four feet, and it also has the minute-hand. This clock strikes, but has no alarm, and is thought to be of French make.

Figure 829 shows a Dutch bracket clock, the face and ornaments gilded and the face painted. The feet are of wood and in the usual Dutch ball-foot style. It has a bob pendulum and the works are of brass. It differs from the brass clocks above described in that the top of the clock is protected by a wooden hood. A characteristic of the brackets of these clocks is the mermaid cut out of the wood on either side of the back. Such clocks are contemporaneous with the English brass chamber clocks, but are very inferior in workmanship and, we believe, are such as the Clockmakers' Company sought to suppress.

The development from the brass chamber or lantern clock to the tall or "grandfather's" was a natural one. First, a wooden hood was placed over the brass clock for protection, and when the long pendulum came into fashion it had to be enclosed to keep it from injury, the result being a clock with a long case.



Figure 828.

Chamber or Lantern Clock, last quarter seventeenth century.

The earliest long-case clocks, as well as any seventeenth-century clocks, are extremely scarce.

The inventory at Boston, "1 clock and case £6," in 1652, would be an extremely early entry for a tall clock, although the high price would indicate that it was such; but there can be no doubt about the entry in New York, in 1689, "one Pendulum Clock £6," referring to the tall-case clock.

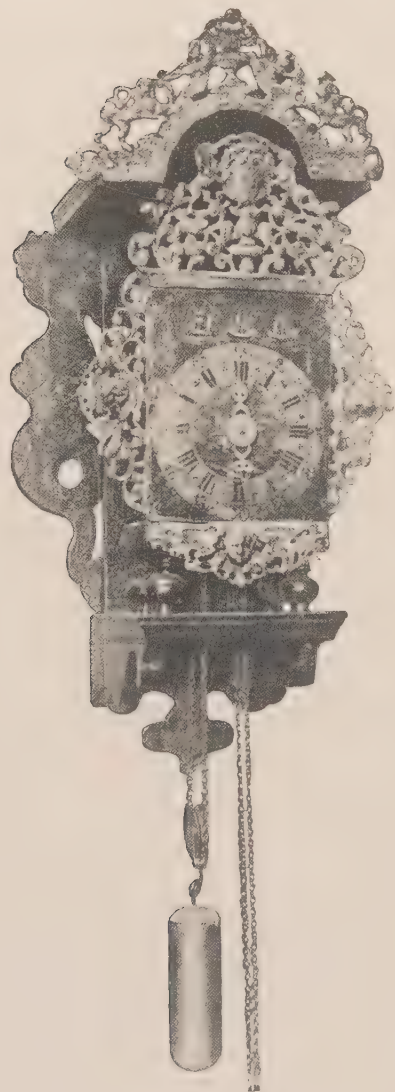


Figure 829.

Dutch Chamber Clock, late seventeenth or early eighteenth century.

The earliest clock-cases were very plain, made mostly of oak or walnut, the finer ones being almost entirely of the latter wood; and on the dial-face of the earlier ones the maker's name appears under the dial in Latin; a little later the name appeared on the dial between the figures VII and V within the circle, and about 1715 the name-plate appeared.

At first the dials were square, but they later (about 1710) were made with the straight top broken by a half circle, suggested either by the dome bell on the chamber clock or more probably to cover the top of the bell; and many of the old clock-faces were made over in this way when the fashion changed.

As with the chamber clock the date could be told somewhat by the fret, so in the tall clock an approximation can be made by observing the span-drels or corner ornaments on the face. The earliest faces have a cherub's head, almost perfectly plain, in the four corners (Figure 831), which continued in use as late as 1700. This was followed by cherubs a little more ornate, going out of style about the same time. Then, about the year 1700, came two cupids supporting a crown (Figure 834), which, in its simple or more elaborate form, continued to be used until about 1740; and in George III's reign the pattern became very intricate, sometimes with an Indian or some other head in the centre of a mass of scroll-work, sometimes without the head (Figure 847).

It is impossible to tell the age of a clock entirely by its case, as very often the works were brought over here without the case, or, as during the Revolutionary War, the works were taken out and hidden and the case left to be destroyed. Nor can one always judge by the face, as old faces have sometimes been discarded for newer styles. Nor can one always tell from the name-plate, for the writer knows



of at least one instance where the name-plate had been removed and that of a clockmaker who made repairs substituted. It is really only by taking into consideration all the points heretofore discussed that one can come to an approximation of the age of a clock.

One of the earliest tall clocks in this country is shown in Figure 830, the property of Mr. Richard A. Canfield. The case is of walnut with oyster-shell inlay which consists of cross-sections of the wood set side by side, and narrow lines of light wood divide the surface in geometrical shapes and bull's-eye light is set in the door in front of the pendulum. The top is flat and is supported at the corners by spiral-twisted columns. There is no door in the hood, but on either side of the hood, at the back, is a groove into which the back of the clock fits, and the hood slides up until it clears the back. The dial (Figure 831) is square and in the earliest form, with cupid-head spandrels and narrow numeral dial. It also has a second-hand and a calendar attachment. This clock bears the name "Johannes Fromanteel, Londini," across the base of the dial. This John Fromanteel was a member of an illustrious family of clockmakers who are mentioned as early as 1630. One of them is spoken of by Evelyn as "Our famous Fromantel," and undoubtedly they were at the head of their profession. The regulator, as will be seen in Figure 831, is on the side, and the pendulum is adjusted by moving the hand on the small dial. The winding arbour is in two parts, which is very unusual. Generally the arbour is cast with the barrel, and the main wheel is secured to the barrel by a washer and pin. In this movement, however, the winding end of the arbour and the barrel are in one piece and the main wheel and the other end of the arbour are in another and slide into the winding end, the plates of the movement keeping them together.

Figure 832 shows another early tall clock by the same maker. It is owned by the Philadelphia Library and is said to have belonged to Oliver Cromwell, but

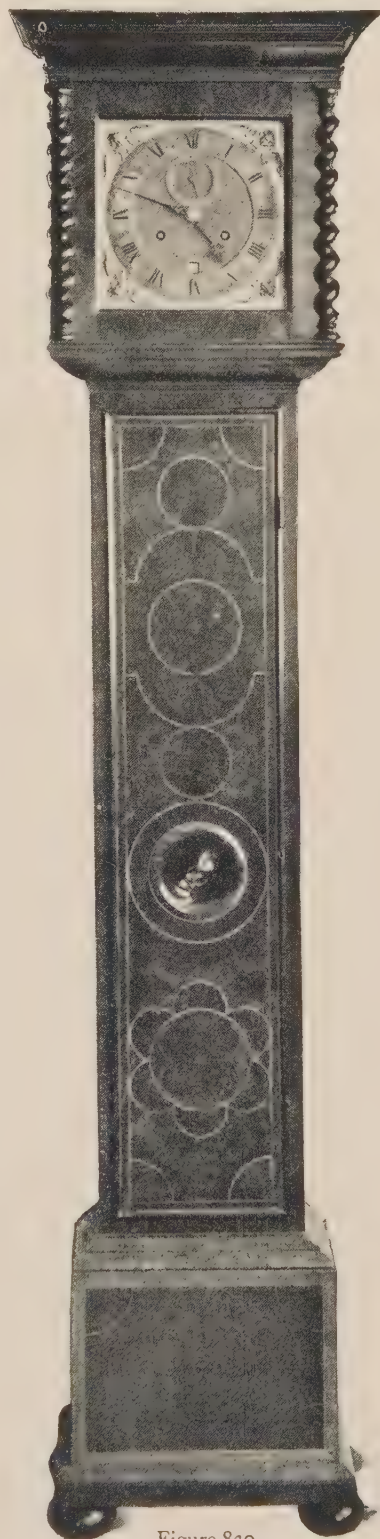


Figure 830.

Tall Clock, last quarter  
seventeenth century.

this tradition cannot be true. It probably dates about 1690-1700. The name appears below the dial in Latin, "Johannes Fromanteel, Londini fecit." As this John was not admitted to the Clockmakers' Company until 1663, this clock could not have belonged to Oliver Cromwell, who had died before that date, and it is hardly likely that he would have owned a clock made by an apprentice not yet admitted to the guild.

The dial of this clock is silvered and the rest of the face is of brass, without spandrels at the corners, and we can see no signs of there ever having been any.

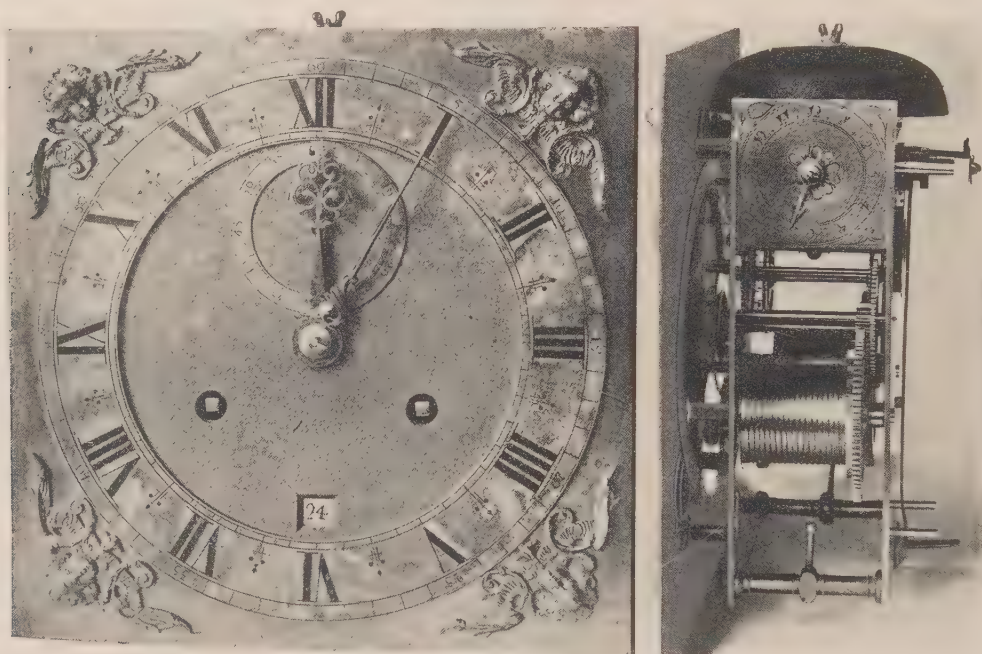


Figure 831.

Dial and side view of works of foregoing clock.

The clock has a small calendar attachment. The case is made of walnut, and very tall, to make room for the pendulum. These pendulums were sometimes seven feet long. The early single moulding is seen about the doors and the spiral-turned columns are typical of the early clock-cases. It is doubtful whether the interrupted arch pediment is of the same age as the rest of the case. With this exception, the case is very similar to that shown in the preceding figure, including the ball feet.

Figure 833 shows another early clock. The case is made of pine or some other soft wood, and the band of carving at the top is early in design. This clock-case also has the single-arch moulding about the doors, and there is an opening in the lower door to show the swinging of the pendulum. It is at the Van Cortlandt Mansion, Van Cortlandt Park, New York.





Figure 832.  
Tall Clock, 1690-1700.



Figure 834 shows a detail of the face of the foregoing clock which is worth noting. It will be seen that the spandrels are of the third order—cupids holding a crown—which came into fashion about 1700. The maker's name, Walter Archer, appears between the numerals VII and V, which shows it to date probably before 1715. We have been unable to find this maker's name among the members of the Clockmakers' Company or elsewhere, and this would seem to indicate that he was probably from one of the smaller towns in England or a colonial maker. The clock is dated 1619, and an examination with the eye failed to detect that the engraved figures were later than



Figure 833.

Tall Clock, 1700-10.



Figure 834.

Dial to foregoing clock.

the rest of the face; but the photograph shows it to be of a different depth, and it was without doubt added at a rather recent date. The fact that pendulum clocks were not invented until 1641 of itself would disprove the date, apart from the other indications above referred to.

It will readily be seen that the arched upper part of the dial, which came in a little later, was intended to cover the bell, which in this illustration shows at the top. This clock is wound by pulling up the weights by hand, as is the method in the bird-cage clocks above referred to.

An English marquetry clock is shown in Figure 835, the property of Mr. Richard A. Canfield. The top, instead of being flat, as in the preceding figure, is domed in the manner most frequently found in the early eighteenth century. On either side of the door are twisted columns, and above the door is a carved fret similar to that shown in the preceding figure. The surfaces are covered with exceptionally good marquetry, consisting of flowers, leaves, birds, and butterflies. The dial is square and engraved about the centre and calendar openings, and the spandrels consist of a head and scrolls.



Figure 835.

Tall Clock, marquetry case, about 1700.

of the writer. The hood is arched, following the lines of the dial-plate. This clock has a thirty-day movement and the

The maker is "John Barnett, Londini Fecit." This Barnett was admitted to the Clockmakers' Company in 1682. The clock runs for thirty days and has the calendar attachment.

A walnut tall clock of about the same period is shown in Figure 836 and is the property of Rev. George D. Egbert, of Norwalk, Connecticut. The top quite closely resembles the Dutch type of case, but the base has the straight sides in English fashion instead of the Dutch *bombé*. The case stands on ball feet similar to those appearing on chests of drawers. On the top are gilded figures representing at the centre Atlas, at the left Gabriel, and at the right Father Time. The dial has the arched top within which is the dial which controls the strike. The spandrels consist of cupids holding a crown, as in Figure 834. The clock runs for thirty days and strikes the half-hour on a different bell from the one used to indicate the hour. There is the usual calendar attachment. On the face is engraved "Claudini du Chesne, Londini." He was admitted to the Clockmakers' Company in 1693.

A good dial is shown in Figure 837. The top is arched, and within it is a cartouche containing the name "Peter Stretch, Philadelphia," supported on either side by a cupid and surmounted by a crown. The spandrels are the same as those appearing in the preceding figure, two cupids supporting a crown. The fret top of the case is not original.

Figure 838 shows a tall clock with an English lacquer case, the property



Figure 836.

Tall Clock, about 1700.



usual calendar attachment. In the arched top is the name "Shedel." On either side of the name-plates are dolphins and scrolls, and the spandrels consist of a head and scrolls.

Nearly all of the early clocks found in this country were made in England and imported. There were, however, a few clockmakers here, and probably one of the best of these was William Claggett. He was born in 1696, was admitted as a free-man at Newport in 1726, and died at Newport in 1749. His dials were especially good and are found in three forms, as shown in the three succeeding figures.



Figure 837.

Dial of tall clock, showing arched top, 1725-30.

This clock is the property of Mr. G. Winthrop Brown, of Chestnut Hill, Massachusetts.

Another Claggett clock, which is owned by the Rhode Island Historical Society, is shown in Figure 840. The dial is domed and the spandrels are the same as those shown in the succeeding figure. In the dome is a dial which regulates the strike. The name-plate is square and is placed just above the calendar, as in the preceding figure. The door is domed, and it is interesting to note in passing that the almost universal rule is that if the dial is domed the door is also.

A handsome Claggett dial is shown in Figure 841 and is on a clock, the property of Miss F. F. Hasbrouck, of Providence. The spandrels are in the usual



Figure 838.

Tall Clock with japanned case, 1700-25.





Figure 839.  
Tall Clock made by Claggett,  
about 1725.



Figure 840.  
Tall Clock made by Claggett,  
1725-35.

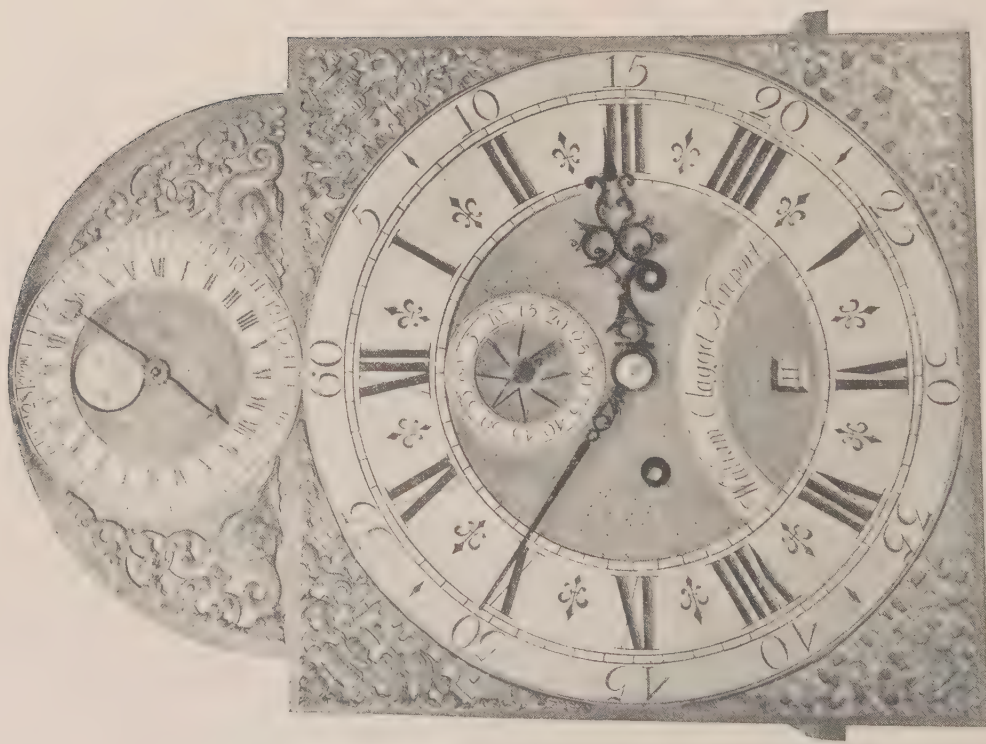


Figure 841.

Dial to Claggett clock, 1730-40.

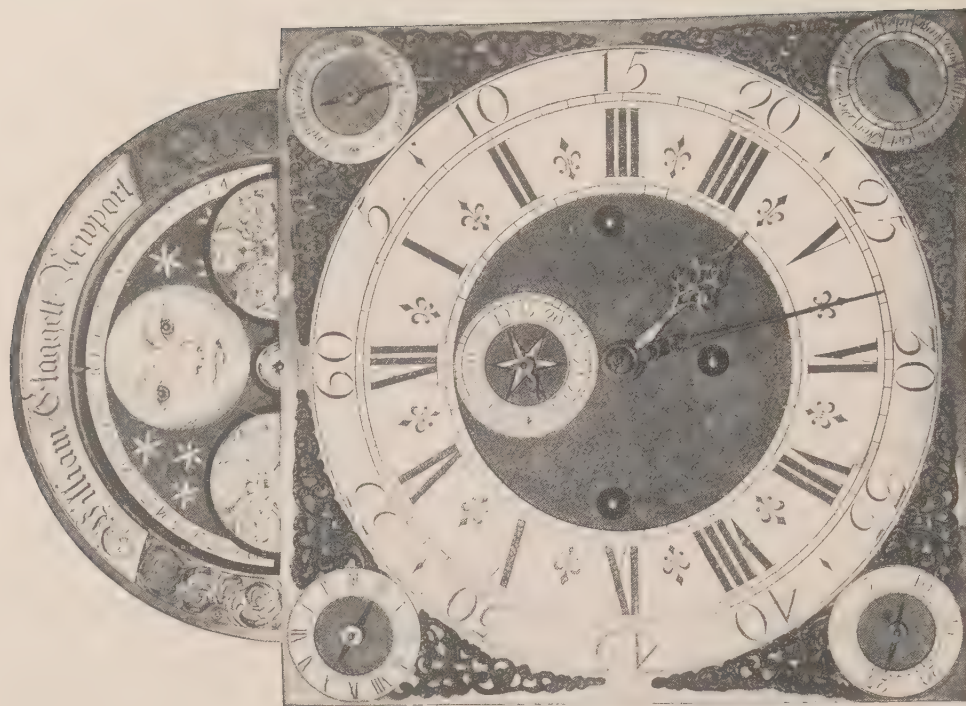


Figure 843.

Dial to following clock.



design found on Claggett clocks and the name is in a circular plate arched above the calendar. An eight-pointed star is engraved inside the second-dial. In the dome is a dial which indicates the phases of the moon.

A Claggett clock in a lacquer case, the property of Mr. William Ames, of Providence, is shown in Figure 842. The dial is the most beautiful Claggett one known, and is shown in detail in Figure 843. Above the domed top are engraved the maker's name and the phases of the moon. The semicircular plates on either side are beautifully engraved. The clock has a musical attachment striking on ten bells, and the small dial at the right-hand upper corner regulates the tunes, which are "Britons, Strike Home," and "Happy Swains." The dial at the upper left-hand corner would appear to regulate the time at which the tunes should be played. The small dials at the lower corners are for the calendar attachment, that at the left indicating the days of the month and that at the right indicating the month. Below each month are numerals indicating the number of days that are in that month. The spandrels are composed of scrolls and are, of course, broken at the centre by the small dials. The second-dial is ornamented by a six-pointed star.

An interesting Claggett clock, which is the earliest hanging or mural clock known in this country, is shown in Figure 844. It is owned by the Newport Historical Society, and hangs in the museum, which was the old Seventh Day Baptist Church, in the place for which it was made. The case about the dial is octagonal and the entire case and dial are lacquered. On the edges of the three lower sections of the octagon is painted, "William Claggett, Newport." This form of clock became popular in England in the late years of the eighteenth century and is found here in the first quarter of the nineteenth century in the form known as banjo clocks. This clock dates about 1740.



Figure 842.

Tall Clock with japanned case  
made by Claggett, 1730-40.



Figure 845 shows a clock having a dial very similar to that shown in Figure 841. The case is made of walnut with bands of the early form of inlay. On the square name-plate is engraved, "For John Proud, Newport." The dial, hands,



Figure 845.  
Tall Clock, about 1740.



Figure 844.  
Wall or Mural Clock, about  
1740.

and spandrels are so similar to those made by Claggett that it seems highly probable that this is a Claggett clock and that Proud substituted his own plate, the word "For" indicating that he did not claim to be the maker. This clock is the property of Mr. Thomas G. Hazard, of Narragansett Pier.

From about 1730 down toward the close of the century there was very little change in the general style of the clocks. They were all either the tall "grandfather" or the portable clock.

Figure 846 shows a musical clock, in a Chippendale case, belonging to Mr. Charles Morson, its chief difference from those heretofore described being that the lower part of the case is kettle shape.



Figure 847.

Dial of clock shown in following figure.



Figure 846.

Musical Clock, Chippendale  
case, 1760-70.

Figure 847 shows a detail of the face of this clock. It will be seen that the late spandrels are in the two lower corners. This clock was made by Joseph Rose, of London, who, with his son, had a shop at 19 Foster Lane from 1765 to 1768. The clock has both a chime and a musical attachment. The upper dial sets the musical part to play either a polonaise or a march. The dial to the left, as one faces it, regulates the strike, and that on the right the chime. Such clocks as these were not only imported into the colonies, but there were several clockmakers

here who advertised to make them. In the *Boston Gazette* for February 22, 1773, the following advertisement appears: "Benjamin Willard" (first of the famous American clockmakers of that name) "at his shop in Roxbury Street pursues different branches of clock and watch work, has for sale musical clocks playing different tunes, a new tune every day of the week and on Sunday a psalm tune. These tunes perform every hour without any obstruction to the motion or going of the clock and new invention for pricking barrels to perform the music and his clocks are made much cheaper than any ever yet known. All the branches of this business likewise carried on at his shop in Grafton."



Figure 848.  
Tall Clock, japanned  
case, about 1770.

Figure 848 shows another tall clock in a lacquer case, the property of Dr. Edward L. Oatman, of Brooklyn. The spandrels are in the form of scrolls, and on the dial in the dome is engraved "White Matlack New York," who worked in New York from 1769 to 1775.

Figure 849 shows a tall clock, the property of Mr. H. W. Erving. The case is inlaid with medallions, fan corners, and scrolls in the manner of the Sheraton school. The base is cut to resemble stone work and stands on ogee bracket feet. The hood has a scroll top. The dial is domed with a luna attachment, and above is the name "Nathaniel Brown, Manchester." The spandrels are in the design of Chippendale scrolls.



Figure 850.  
Burnap Clock, 1799.

Figure 850 illustrates a clock in the possession of the Misses Andrews, made by Daniel Burnap, a well-known American clockmaker, who lived at Andover, Plymouth, and East Windsor, Connecticut, between 1780 and 1800. This clock was bought in 1799. A characteristic of his clocks is the silvered face, usually beautifully engraved, without spandrels. This clock has both the calendar and luna attachments, and the background for the luna attachment is tinted blue. The works are always of brass.





Figure 849.

Tall Clock, inlaid case, last quarter eighteenth century.



Figure 851.

Tall Clock, about 1801.

Another tall clock of the period is shown in Figure 851 and is the property of the writer. The case is unusually ornate, the hood is scroll top, the inner ends of the scrolls being finished with rosettes. The surface above the opening is carved in a leaf-and-flower pattern, and about the door is inlaid a vine design in pigment instead of wood. The corners of the case are chamfered and the quarter columns inserted are carved with a leaf-and-flower design. The piece

stands on ogee bracket feet. On the door are inlaid in pigment a floral design and "Chr. Fahl 1801." The dial is well enamelled with flowers and at the centre of the top is an American eagle with shield. A calendar attachment is in a semicircular slot. The maker is Benjamin Witman, Reading, and the case is Pennsylvania Dutch in character.



Figure 852.

Miniature Tall  
Clock, about  
1800.

It was the fashion at this time to make miniature tall clocks, and an example, the property of the writer, is shown in Figure 852. The works are of brass and run eight days. In the dome top is a painting of a lake and castle, and the spandrels are United States shields. The clock stands only forty-six inches to the top of the urn.

Another miniature clock is shown in Figure 853 and is the property of Mr. H. W. Erving. The works are of wood and the dial is rather crudely painted. The edges of the case are finished with a reeding.

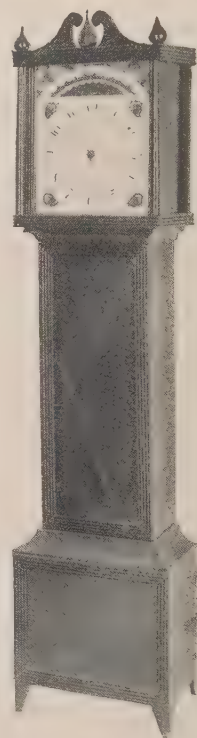


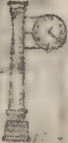
Figure 853.

Miniature Tall  
Clock, about  
1800.

Toward the close of the eighteenth century there was great demand for cheaper clocks, due to the poverty of the young republic, just recovering from the Revolutionary War, and to an inflated currency. To meet this demand, about 1790 a painted or white enamelled dial came in, taking the place, except in the expensive clocks, of the brass dial. These painted faces were made either of metal or wood, and large numbers were sold to clockmakers throughout the country, who added their names in place of the dials on works often not made by themselves. It was also at this time, and for much the same reason, that the wooden works began to be used. These wooden works usually had either bone or other hard substance for bearings, and there are still many to be found keeping good time.

One of the best-known American clockmakers was Simon Willard. He belonged to an illustrious family of clockmakers whose influence on the clocks



**Clock**  **Manufactory.**

**SIMON WILLARD,**

AT his CLOCK DIAL, in ROXBURY

Street, manufactures every kind of **CLOCK WORK**: such as large  
Clocks for Churches, made in the best manner, and warranted, price  
with one dial, 500 dollars; with two dials, 600 dollars; with three  
dials, 700 dollars; with four dials, 900 dollars.—Common eight day  
Clocks, with very elegant faces and mahogany cases, price from 50 to  
80 dollars.—Elegant eight day Time pieces, price 30 dollars.—Time  
pieces which run 30 hours, and warranted, price 10 dollars.—Spring  
Clocks of all kinds, price from 50 to 60 dollars.—Clocks that will run  
one year, without winding up, with every elegant case, price 100 dol-  
lars.—Time pieces for Astronomical purposes, price 70 dollars.—Time  
pieces for meeting houses, to place before the gallery, with neat ena-  
melled dials, price 55 dollars.—Chime Clocks that will play 6 tunes,  
price 120 dollars.—Perambulators are also made at said place, which  
can be affixed to any kind of wheel carriage, and will tell the miles  
and rods exact, price 15 dollars.

*GENTLEMEN who wish to purchase any kind of Clocks, are requested to  
call at said WILLARD'S CLOCK MANUFACTORY, where they will receive  
satisfactory evidence, that it is much cheaper to purchase new, than old and se-  
cond hand Clocks: He warrants all his work—and he is ambitious to give satis-  
faction—he doubts not of receiving the public approbation and patronage.*

**DIRECTIONS TO SET CLOCKS IN MOTION.**

First place the Clock perpendicular, then take it in your arms, pull out the hands, and  
fasten the pendulum and pulleys, then hang on the weights, the hands will then  
—You need not wind up any, until the clock is run down.—You may regulate the  
time, by moving the minute hand forwards or backwards.—The hour hand  
may be fixed right by moving them with your finger.—See on the pendulum  
up to make the clock go faster, and down to go slower.

Printed by T. THOMAS, JUN.—Hartford.

Figure 855.

Advertisement in following clock.



Figure 854.

Tall Clock with painted face,  
about 1800.





Figure 856.

Willard Thirty-Day Clock,  
about 1800.



Figure 858.

Willard Clock,  
about 1800.

of the late eighteenth and early nineteenth centuries was very great. He had three brothers who were clockmakers, and also a son. The brothers were Benjamin, born in 1743; Ephraim, born in 1755; and Aaron, born in 1757. An interesting history has been written of this famous clockmaker by John Ware Willard, to which the reader is referred for more detailed particulars of the family.

Simon Willard first worked at Grafton, Massachusetts, and later, prior to 1780, moved to Roxbury, where he lived the rest of his life, dying in 1848. His earliest clocks were of the tall variety, of which Figure 854 is a very good example, and is the property of Dr. G. Alder Blumer, of Providence. The dial is domed and is enamelled with flowers. The calendar attachment is in a semicircular slot below which is the name "Simon Willard." The clock is inlaid with fan ornaments in the corners and it stands on ogee bracket feet. Within the door is pasted the advertisement which is given in fac-simile in Figure 855.

Simon Willard also experimented with mantel or bracket clocks and made a number which would run for thirty days. A very good example of one of these thirty-day clocks is shown in Figure 856, which is the property of Mr. G. Winthrop Brown, of Chestnut Hill, Massachusetts. It will be seen that the case merely surrounds the dial and bell. The dial is circular and of metal, and the name appears below the hands. The clock runs and strikes on a single weight.

From 1802 Willard took out a patent for an improved eight-day clock, which at once became a success and was widely imitated by other clockmakers, because never before had it been possible to get an eight-day small clock with weights. Mural or wall clocks had come into general use in England about 1797 and were known as Act-of-Parliament clocks, and it is

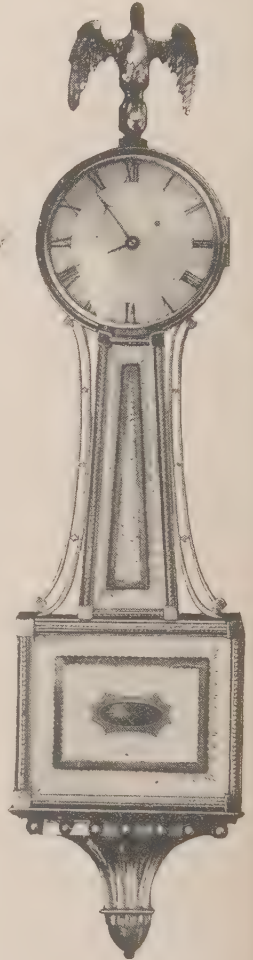


Figure 857.

Willard or Banjo  
Clock, about  
1800.

possible that Willard had heard of these. These clocks had very generally acquired the name of banjo clocks, but the name is modern.

Figure 857 shows a splendid example of this type of clock, the property of Mr. Dwight M. Prouty, of Boston. It is a marriage clock, so-called, is decorated in pink and blue, and is much more elaborate than the usual Willard clocks. On the rectangular base are the words "S. Willard patent." All of the Willard clocks had a rectangular base with straight or curved sides and usually without any ornament below. The painted designs were simple, and there was but little gilding except upon special pieces. The idea was to build an eight-day clock at a reasonable price, and all the maker's energies were directed toward that end.

Figure 858 shows a clock by Willard, Jr., who was Simon, the son of the famous Simon. It differs from most of these clocks in that it has a strike, the bell appearing above the top. The painting on the lower door is Phaeton driving the chariot of the sun.

Of all the clockmakers who adopted Willard's model, probably none made such beautiful clocks as did Lemuel Curtis. Curtis was born in Boston in 1790, moved to Concord, Massachusetts, in 1814, and on January 12, 1816, took out a patent as an improvement on the Willard patent. He lived in Concord until about 1820, when he moved to Burlington, Vermont, where he died in 1857. The form of his clock is much finer than that of the Willards, and they are all quite similar, differing only in minor details.

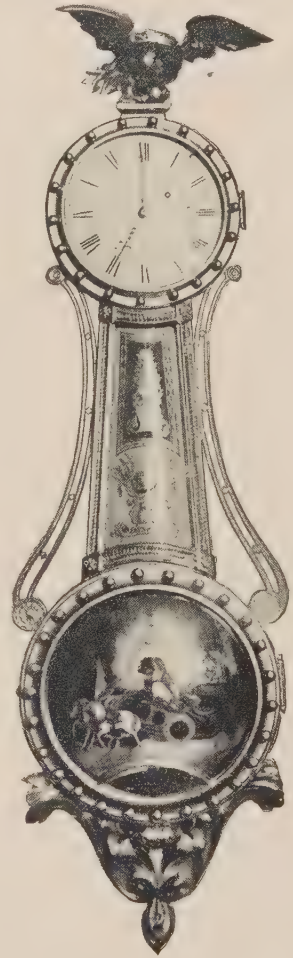


Figure 859.

Curtis Clock, 1800-20.

Figure 859 shows a Curtis clock, the property of Mr. George M. Curtis, of Meriden, Connecticut. Instead of the rectangular base is substituted a circular base, quite a little larger than the dial, on which is painted on a convex glass frame, Phaeton driving the chariot of the sun. About the dial and base are applied gilded balls. A feature of the Curtis clocks is the hands made of a series of loops. On the dial is printed, "Warranted by L. Curtis." At the foot of the coat of arms "L. Curtis" appears in print, and "Patent" and "L. Curtis" are in script.

Another Curtis clock is shown in Figure 860 and is the property of Mrs. Benjamin Peckham, of Providence. In general form the case is identical with



that shown in the preceding figure. In the central section, however, is a thermometer below which is the word "patented." The picture in the lower dial is supposed to represent Paul Revere and Old North Church, Boston. In the background on the dial are the words "Warranted by Curtis & Dunning." An

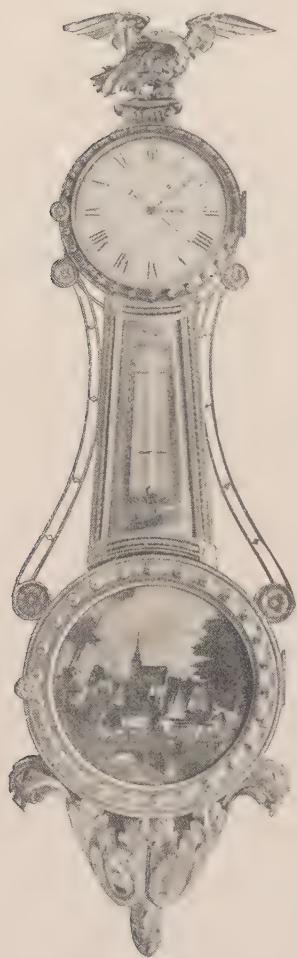


Figure 860.  
Curtis Clock, 1800-20.



Figure 861.  
Lyre-Shaped Clock, 1815-25.

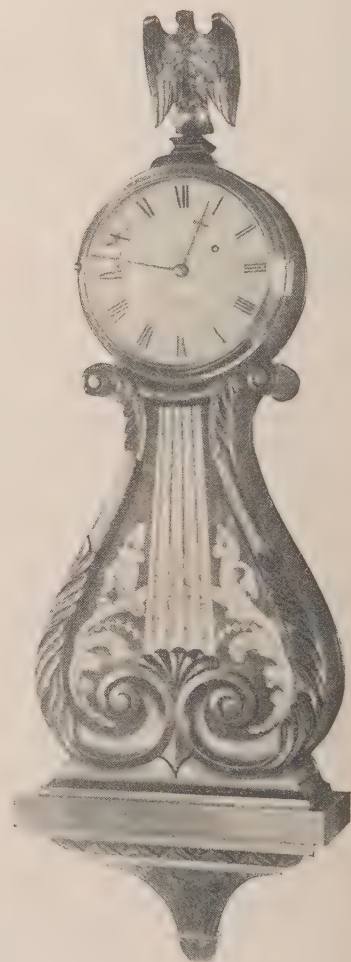


Figure 862.  
Lyre-Shaped Clock, 1815-25.

unusual feature is the sweep second-hand. Curtis clocks are also occasionally found with an eagle with closed instead of spread wings.

Still another form of mural clock is what is known as the lyre clock, a good example of which, the property of Mr. G. Winthrop Brown, of Chestnut Hill, Massachusetts, is shown in Figure 861. The case section is composed of two acanthus-leaf scrolls, and between is painted on glass a female figure with a large lyre. The hands are in the form used by Curtis, and it is possible that he made this clock. An unusual feature of the clock is that it strikes on two wires extend-



ing diagonally across the clock from the point on the case at the figure IX to the lower right-hand side of the case on two piano stubs over a sounding-board. These wires can be pitched to different tunes. The striking is done with one wheel which lifts a counter-balance to which is attached the hammer which strikes the hour.

Figure 862 shows another lyre clock. The case is composed of two acanthus-leaf scrolls, and on the glass between are painted parallel lines to represent strings.



Figure 864.

Mantel Clock, 1800-20.



Figure 863.

Willard Bracket Clock,  
1800-20.



Figure 865.

French Clock, 1800-20.

Figure 863 shows a bracket clock which bears the inscription, "A. Willard, Boston." It is owned by the Misses Brown, of Salem, whose grandfather bought it from Willard. On the lower case is painted a pastoral scene with a floral border. The A. Willard clocks are especially noted for their good painting.

Figure 864 shows another form of mantel clock. The case is mahogany, nicely inlaid, and the dial is painted with a scene and a female figure at the top and fan ornaments in the spandrels. This clock was made by David Wood, of Newburyport, and is in the Bolles Collection, owned by the Metropolitan Museum of Art:

Figure 865 shows a mantel clock such as was popular during the first quarter of the nineteenth century. The frame is composed of alabaster columns and pediment within which are set a dial and a pendulum beautifully embossed. Such clocks as this were intended to be kept under glass.

The earliest mantel clocks without base made in this country were those made by Eli Terry, of Plymouth Hollow, now Thomaston, Connecticut. He was a clockmaker of considerable reputation, and so great was the demand for clocks

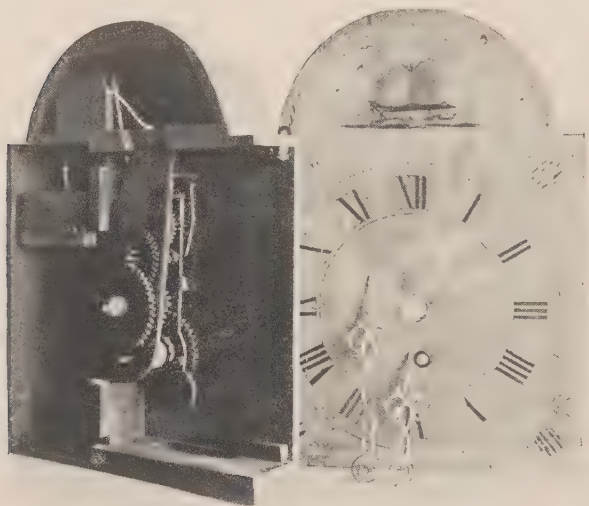


Figure 866.  
Mantel Clock, 1812.



Figure 867.  
Mantel Clock, 1820-30

at the beginning of the nineteenth century that in 1803 he made three thousand clock movements. He then sold out to Calvin Hoadley and Seth Thomas, a well-known American maker, and retired from business. The demand for cheaper clocks than could be made with the tall cases led him to experiment in making small clocks, and about the year 1812 he made six mantel clocks.

Figure 866 shows the first of these clocks. It was a very crude affair and Terry never used it as a model, one of the other five subsequently being adopted for the working model of the later mantel clock, and therefore it has the honour of being the first made and the only one built from this design. It will be seen that it is nothing more nor less than a tall case clock cut down. The works are made of wood and a weight is used for the running power in the same way as in the tall clocks. This clock was bought from Eli Terry by Ozias Goodwin, and is now in the possession of his great-grandson, J. C. Spencer, of Thomaston, Connecticut.

The model which was adopted for the later mantel clocks was arranged with the pendulum and verge in front of the works behind the face, and was run with a spiral spring.

Figure 867 shows a shelf clock, belonging to the Honourable John R. Buck, which dates between 1820 and 1830 and is a good example of the style. It was quite often the custom to paste in the backs of these clocks a copy of the last census of the principal cities of the United States, and it is thus possible to approximate the year in which they were made.



# S U P P L E M E N T A R Y

## C H A P T E R

### CHAIRS

**A**LARGE turned chair of ash is shown in Figure LXXIV, the property of the writer. The back consists of three turnings set horizontal and five well-turned spindles vertical. The finials are not original. It will be seen that this chair differs from the Carver type, Figure 409, in that it has three instead of two horizontal spindles and five instead of three vertical spindles.

Figure LXXV shows a turned slat-back chair with four slats. The finials end in balls, and the turnings are alternating long and short. The arm has a flat surface instead of being turned, and the turnings under the arms and on the front braces are sausage-turned.

Figure LXXVI shows a late turned arm-chair of the Philadelphia type, which is the companion piece to the side-chair shown in Figure 430, except that there are but five instead of six slats. The legs are cabriole, ending in angular Dutch feet with a single turned brace in front, two plain ones on side, and one at back. The skirt on front and sides is cut in cyma curves.

An interesting carved-oak wainscot chair, the property of the Danvers Historical Society, is shown in Figure LXXVII. It is made of American oak throughout. The top overhangs and the surface is carved in a design of gouges and lunettes. A scroll design is carved on the stiles above the arms, and on the upper panel is carved an elaborate lunette design both erect and reversed. On the rail below the panel is an arabesque design, and on the rail below the seat a series of entwined lunettes with acanthus-leaf carving.

Figure LXXVIII shows a cane chair, the property of the Brooklyn Museum. It belongs in classification to the second type of cane chairs; namely, those where the carved cresting extends over the stiles of the back. In this case the stiles curve out and the cresting is considerably wider than the back. The design is a series of scrolls, leaves, and flowers. The stiles are fluted and stopped. The front legs are turned, with cups at top with gadrooning, and terminate in Spanish feet.

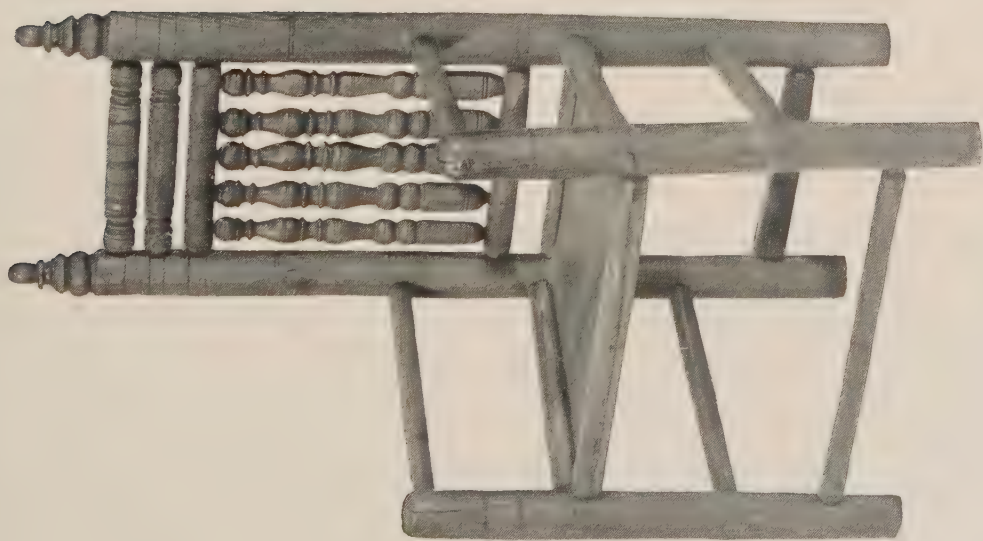


Figure LXXIV.

Turned Chair, about 1650.

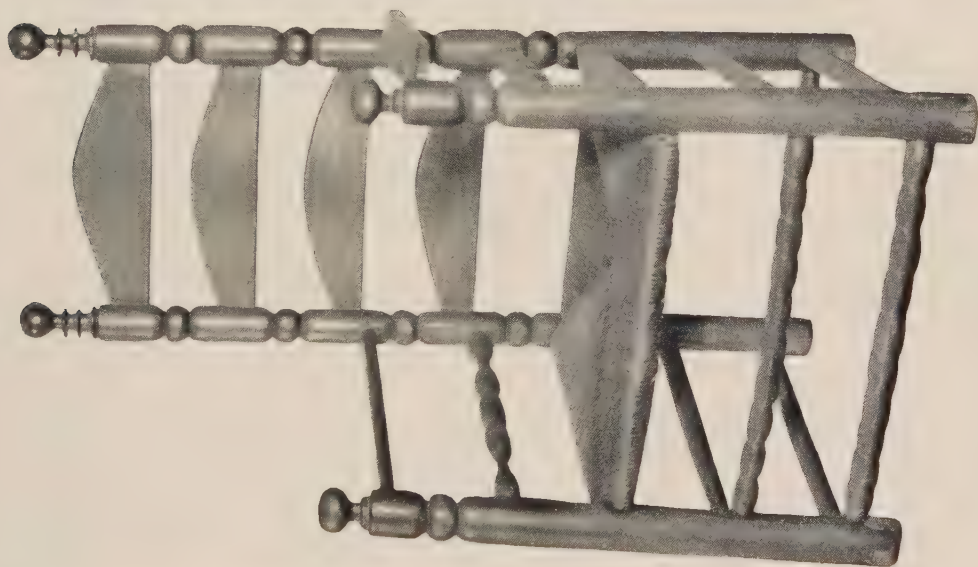


Figure LXXV.

Turned Slat-Back Chair, about 1700.

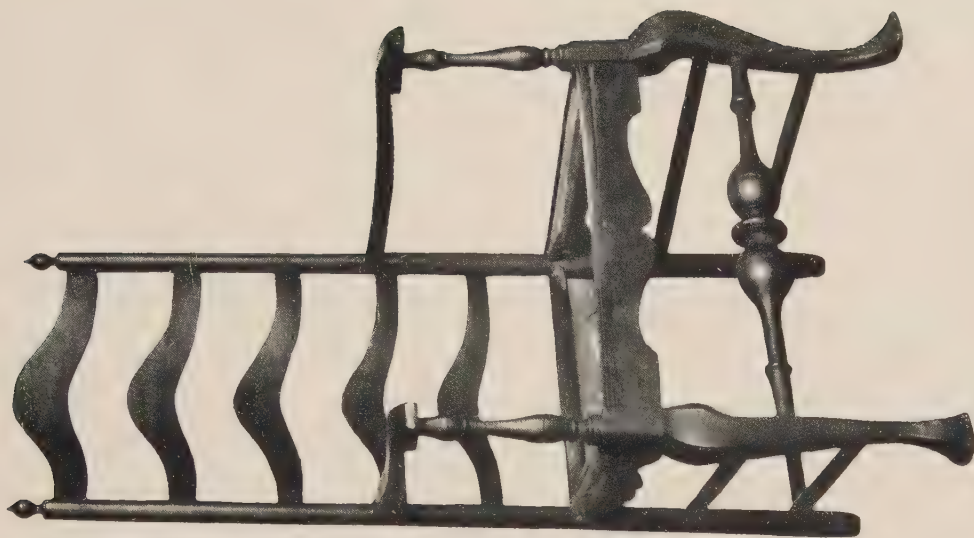


Figure LXXVI.

Turned Slat-Back Chair, 1725-50.

At the centre of the brace is a finial. This piece came from Hingham, Massachusetts, where it had been from its probable importation from England about the year 1700.

A very large arm-chair, the property of the writer, is shown in Figure LXXIX. It is in the same design as the side-chair shown in Figure 484. The arms are set



Figure LXXVII.

Carved-Oak Wainscot Chair, about 1650.

back instead of forming an extension of the legs. The Spanish feet are partially restored. It is 47 inches high, 20 inches wide, and the seat is  $26\frac{1}{4}$  inches wide and 20 inches deep.

Figure LXXX shows a maple-turned easy-chair, the property of the writer. This chair is quite similar to that shown in Figure 507 except that the legs terminate in Spanish feet; there is one less stretcher, and the skirt is cut in cyma



curves. The arms are in scroll form. The upholstery on the chair is correct, with galloon outlining the scrolls and skirt and a separate cushion.

A well-proportioned maple arm-chair in the Queen Anne style, the property of the writer, is shown in Figure LXXXI. The back is unusually high. The rear legs are in the earliest form, square at bottom and round above. The



Figure LXXVIII.

Cane Chair, about 1700.



Figure LXXIX.

Leather Arm-Chair, Spanish feet, 1700-10.

cabriole legs are slender and stand on club feet. The seat is of needlework of the period.

A Queen Anne side-chair, the property of Mrs. Miles White, is shown in Figure LXXXII. The stiles of the back are rounded, and on the top is a slight carving on either side of a scroll. The splat is plain except for the carved scrolls. The seat is rounded at the front. The legs are cabriole, carved in an acanthus-leaf design, and terminate in ball-and-claw feet. This chair is of Baltimore origin, and although it resembles the Philadelphia pieces in some particulars, its construction is different.



Figure LXXX.  
Turned Easy-Chair, 1700-10.

A Chippendale arm-chair, the property of the Brooklyn Museum, is shown in Figure LXXXIII. It is a companion piece to the side-chair shown in Figure 568. The splat is in Gothic style. Across the top is an acanthus-leaf carving, and the surfaces of the wood connecting the design of the splat are carved in a leaf design.



Figure LXXXI.

Arm-Chair, Dutch style, 1710-30.

The outer edge of the stiles of the back and the front legs are carved in a bead design. These chairs were probably made in New York.

Figure LXXXIV shows a Chippendale arm-chair, the property of Mrs. Miles White. On the surface of the top rail are two ribbon bands, one outlining the top and the other the bottom. On the top at the centre are seven arches with carved pendants. The ribbons join at the top of the stiles. The splat is an intricate design of entwining bands with a cord and tassel at the centre. Fret brackets are under the seat, and the legs are moulded. It is difficult to tell whether this chair was made in the South or was imported when new from England.



A pair of Chippendale chairs from the South, also the property of Mrs. Miles White, are shown in Figure LXXXV. The top of the back is carved in a leaf design, and the splat is composed of a series of entwining scrolls covered with carving in an acanthus-leaf design. The legs are straight, plain, and underbraced.

Another Southern Chippendale chair, the property of Mrs. White, is shown in Figure LXXXVI. The surface of the stiles and back are moulded, and the



Figure LXXXII.

Chair, Dutch style, 1725-50.

splat is in a long scroll design with a slight touch of carving at the top. The legs are plain and underbraced.

The last three figures illustrate the best of the Chippendale chairs found in the South from colonial times, and should be compared with the Philadelphia chairs shown in the chapter on chairs in this volume.

Figure LXXXVII shows a Hepplewhite arm-chair, the property of Mr. G. A. Cluett. The back is shield-shaped, and the splat is carved in drapery and leaf de-

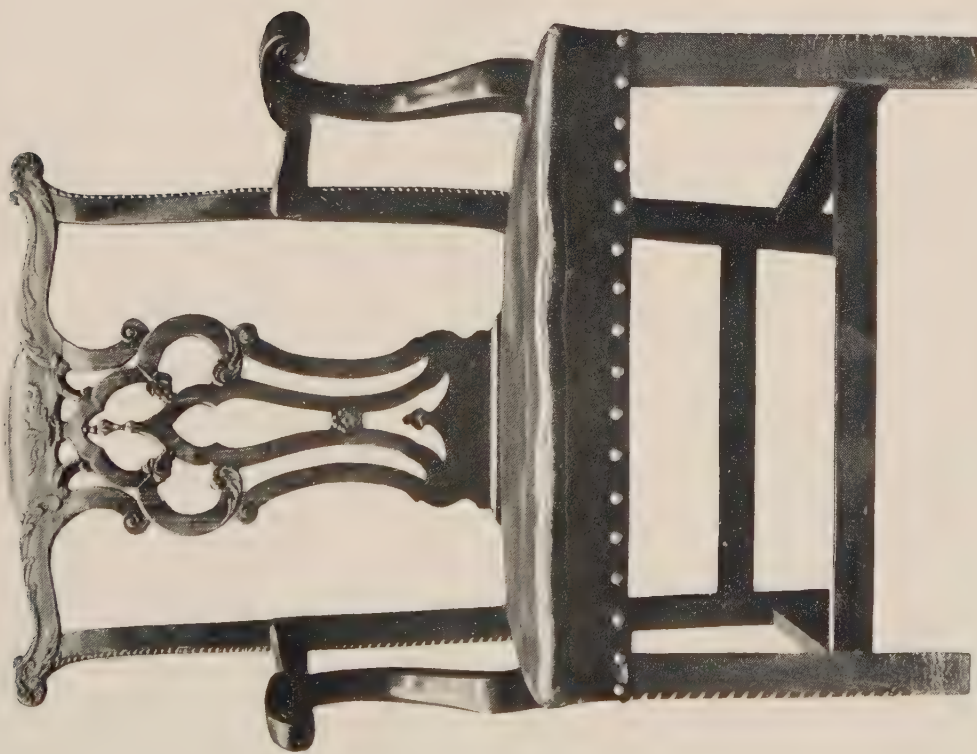


Figure LXXXIII.

Chippendale Arm-Chair, Gothic taste, 1760-70.



Figure LXXXIV.

Chippendale Arm-Chair, 1760-70.

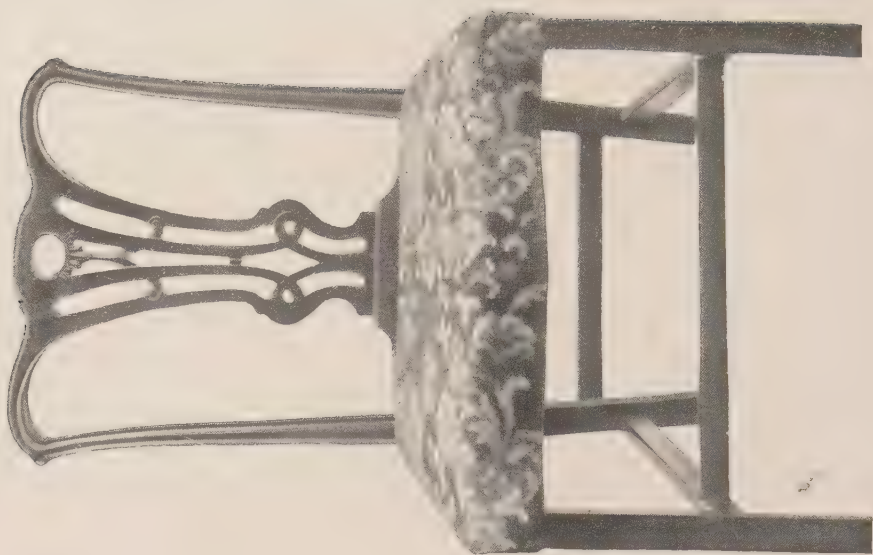


Figure LXXXVI.  
Chippendale Side-Chair, 1760-70.

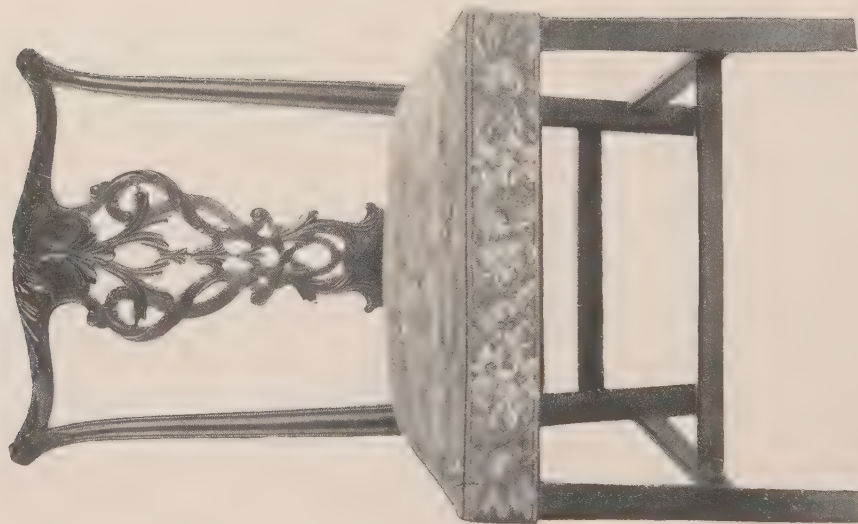


Figure LXXXV.  
Pair of Chippendale Side-Chairs, 1760-70.



signs with a rosette in a shield. The arms and legs are moulded, and on the turn of the arm is acanthus-leaf carving. The seat is slightly serpentine in front and curved on the sides, and the proportions are perfect.

Figure LXXXVIII shows a Sheraton chair, the property of Mr. Cluett. It is conventional in form, but the surfaces are beautifully inlaid. At the top are fes-



Figure LXXXVII.  
Hepplewhite Arm-Chair, 1780-90.

toons of flowers, and an anthemium design is at the head of each splat, below which are pendent flowers. Pendent flowers are also inlaid on the legs.

Figure LXXXIX shows another Sheraton chair, the property of Mr. Cluett. The surfaces of the back are fluted with rosettes at each corner, and the splat is in a fluted lattice design with rosettes at the crossings. The front legs taper and curve out.

Figure XC, the property of Mr. Cluett, shows a variation of the chair shown in Figure 613. It is in Phyfe style. The sides are reeded and the lower part of the legs are carved with a lion's leg and claw. The splat, however, instead of having a lyre, has two sections of an oval back to back.

During the early nineteenth century so-called "fancy" chairs and other ar-



Figure LXXXVIII.  
Sheraton Inlaid Chair, 1790-1800.

ticles of painted furniture were made, and it is not uncommon to find advertisements of fancy chairmakers in all the large places. For instance, Thomas Ash, in New York, so advertised. They were called "fancy" because they were painted with designs in bright colors.

Figure XCI shows three fancy chairs owned by Mrs. Miles White. Across the back are three rectangular panels, the outer ones with a border only and the centre one with scrolls of music and musical instruments. The centre splat is



Figure LXXXIX.  
Sheraton Chair, 1790-1800.



Figure XC.  
Sheraton Chair in Phyfe style, 1810-15.



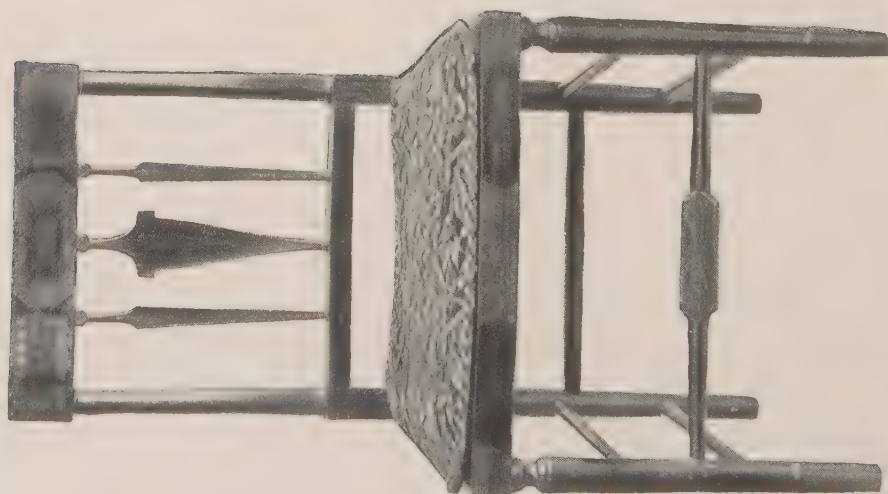
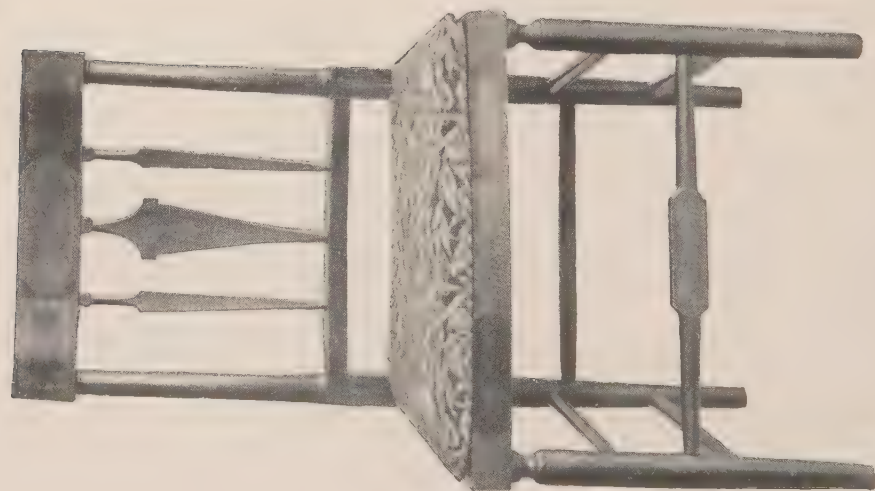
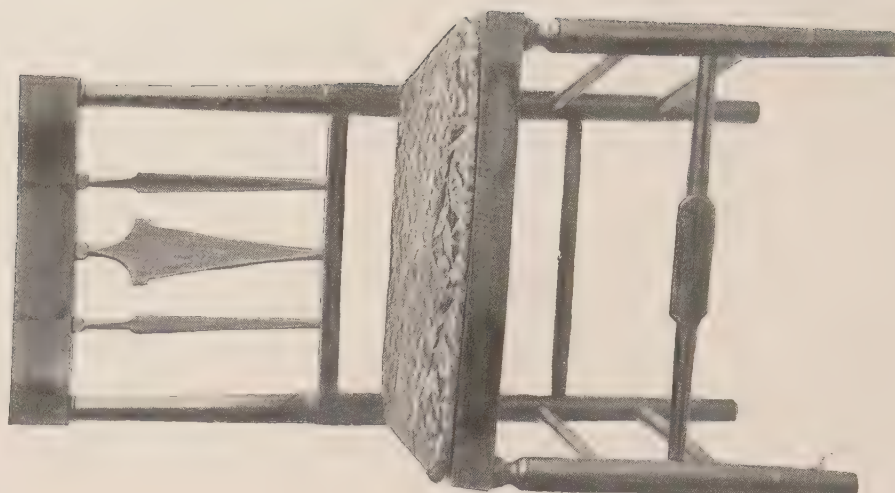


Figure XCI.  
Three "Fancy Chairs," 1810-20.

urn-shaped, with painted pendent flowers. There is also a slight design on the outer splats, on the front rail, and the centre of the stretcher.

In addition to these chairs, Mrs. White also owns a settee, Figure XCIV, a window-seat, Figure XCVII, and a card-table, Figure CXIX. These pieces were made by Robert Fisher, of Baltimore. In the Baltimore directory for 1800-1 he appears as a chairmaker at 35 South Gay Street, in 1803 as a fancy chairmaker, 37 South Gay Street. Also in the directories for 1804, 1807, 1810, 1812. In 1814 he appears as a lumber merchant, and in 1822 and subsequently as Gentleman, probably meaning that he had retired from active business.

## SETTEES, COUCHES, AND SOFAS

Figure XCII shows a Hepplewhite three-back settee, through the courtesy of Mr. Charles W. Lyon. The backs are shield-shaped, and the splats are three long loops with carved acanthus leaves at the top. The legs are eight in number and tapering.

Figure XCIII shows a Hepplewhite two-back settee, the property of Mr. G. A. Cluett. The backs are shield-shaped. There are inlaid fans at the top of the backs and inlaid urns at the centre, with pendent flowers. The front legs are also inlaid with pendent flowers. The method of lengthening the seat by separating the two backs is an interesting variation.

Figure XCIV shows a painted settee, the property of Mrs. Miles White. It is the companion to the three chairs shown in Figure XCI, and was made by Robert Fisher, of Baltimore. The surfaces are painted in the same manner as the chairs.

Figure XCV shows a pair of charming little window-seats, also the property of Mrs. White. They closely resemble the couch shown in Figure 649. The whole seat is curved. They stand on four plain legs underbraced.

Another window-seat, the property of Mrs. White, is shown in Figure XCVI. The front is serpentine, the ends are scrolled with carved rosettes, and the legs are plain and tapering.

Still another window-seat, the property of Mrs. White, is shown in Figure XCVII. This window-seat is constructed to set into a recess, the front projecting at either side beyond the recess. It is painted, and was made by Robert Fisher, of Baltimore. The legs are in Sheraton form, and the seat is of cane.

A very good Southern sofa is shown in Figure XCVIII, the property of Mrs. Miles White. There are three cabriole legs in front, terminating in ball-and-claw feet, and a shell with pendent flowers is carved on each knee. The rear legs

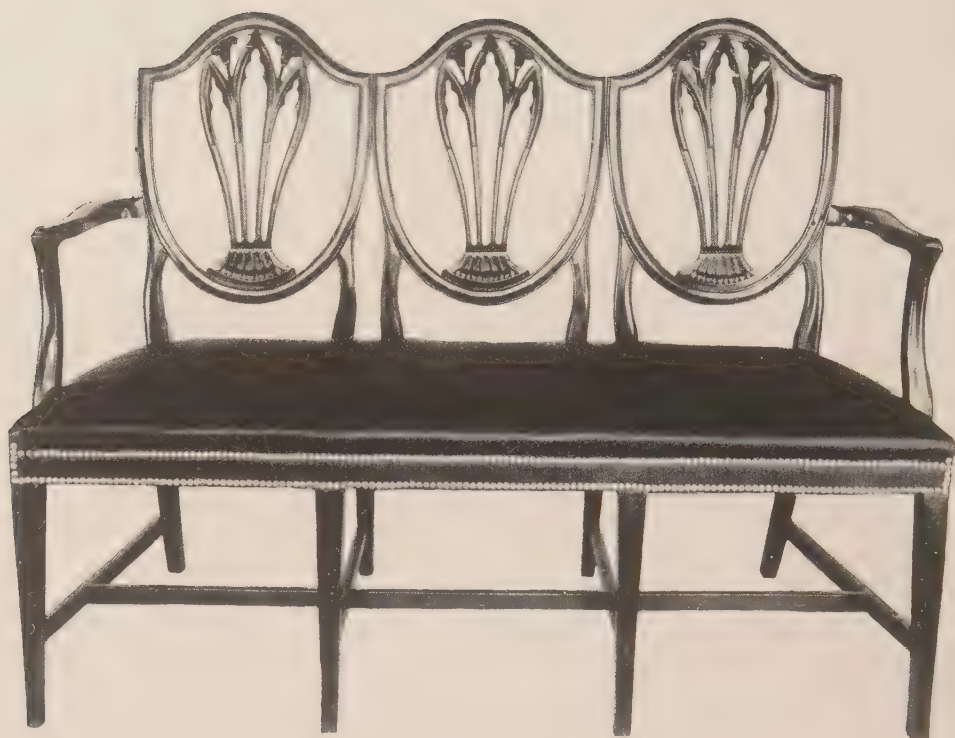


Figure XCII.

Settee with Three Chair-Backs, Hepplewhite style, 1785-95.



Figure XCIII.

Settee with Two Chair-Backs, Hepplewhite style, 1785-95.



terminate in knobs, which is different from the Philadelphia type, where this is omitted.

Figure XCIX shows a handsome Hepplewhite sofa, the property of the Brooklyn Museum. The centre of the back is slightly raised and ornamented with parallel gouges. The arms are composed of two graceful concaves. The front legs are inlaid with pendent flowers with a broad holly band below.

Figure C shows a sofa, the property of Mr. G. A. Cluett. The outline of the top is two long cyma curves, and where joined there is a raised centre upon

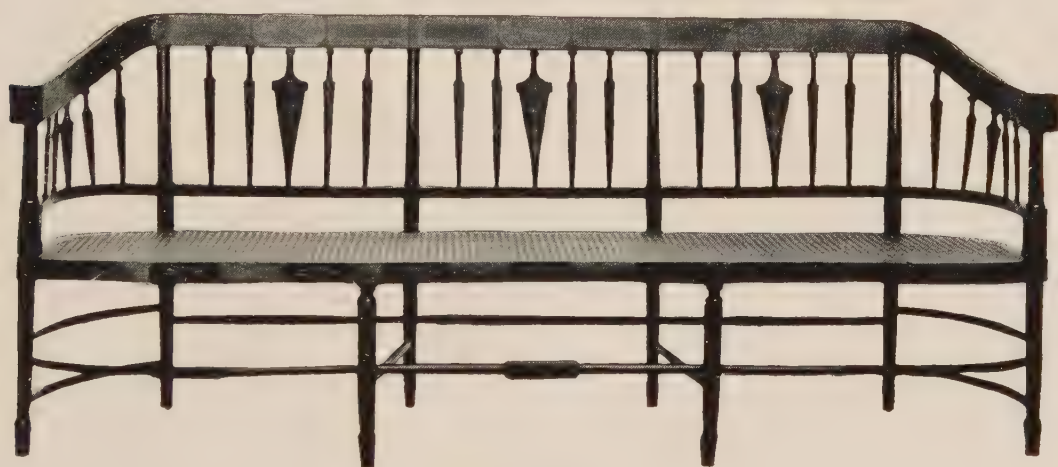


Figure XCIV.

Settee, Painted, Sheraton style, 1810-20.

which is carved a basket of flowers. The arms are scrolled and are finished with carved rosettes and acanthus-leaf carving. Several sofas are known by the same maker, who is supposed to have come from Salem, Massachusetts. (Figures CIII and CVI.) The distinguishing feature is the fine cameo-like carving and the stippled background in the same method found on oak pieces.

Figure CI shows a large Sheraton sofa, the property of Mr. Brooks Reed. On the front of each arm is a reeded bulb with a flat reeded surface behind. The back and seat are upholstered to make three large seats. The front legs are turned.

Figure CII shows a sofa, the property of Mr. G. A. Cluett. It is in the familiar Duncan Phyfe style. The top of the back is divided into three panels. On the outer ones are carved drapery and tassels, and on the centre one cornucopias with heads of wheat, joined at the centre by a bow-knot of ribbon. The top of the arms and the front and side rails are reeded. The fronts of the arms turn in and are



Figure XCV.  
Pair Window-Seats, 1775-85.



Figure XCVI.  
Window-Seat, 1785-95.

supported by turned and beautifully carved supports. The side rails are cut in a cyma curve. The feet are reeded.

Figure CIII shows another Salem sofa made by the same cabinet-maker who made Figure C. On the panel at the back is carved a cartouche from which extends drapery, at the centre of which are flowers. The background is stippled in the manner peculiar to this maker. Below the panels is a frieze of four channels separated by rosettes, a design quite commonly used by McIntire. On the arms



Figure XCVII.  
Window-Seat, Painted, 1810-20.

are carved rosettes and acanthus leaves, and the supports are also carved in a leaf design with rosettes.

Figure CV shows a sofa in the same general shape as Figure 663 but differently treated. The back is divided into three panels, the outer ones carved in a design of sprays of wheat fastened with a ribbon wound about the stems, and at the centre are two cornucopias full of spears of wheat. On the outside of the arms are again spears of wheat, and on the legs are cornucopias with wheat and terminating in eagles' heads. Across the front rail are curved leaves and rosettes. The arms have splats, each consisting of a curved rectangular design, and below are three sets of three balls. The last two sofas are the property of Mr. G. A. Cluett.





Figure XCVIII.  
Sofa, Chippendale style, 1760-80.



Figure XCIX.  
Sofa, Hepplewhite style, 1785-95.



Figure C.  
Sofa, Hepplewhite style, 1790-1800.



Figure CI.  
Sofa, Sheraton style, 1790-1800.



Figure CII.  
Sofa, Phyfe style, 1800-10.



Figure CIII.  
Sofa, Sheraton style, about 1800.



Figure CIV shows another sofa in the Duncan Phyfe style, owned by Mr. C. R. Morson. The design carved on the top rail of the back is the same as that shown in Figure 664, fasces in the two outer panels and cornucopias on the centre one. The fronts of the arms are carved in a long acanthus leaf, as are also the legs, which are cabriole terminating in an animal's claw. The front rail of the seat is reeded.

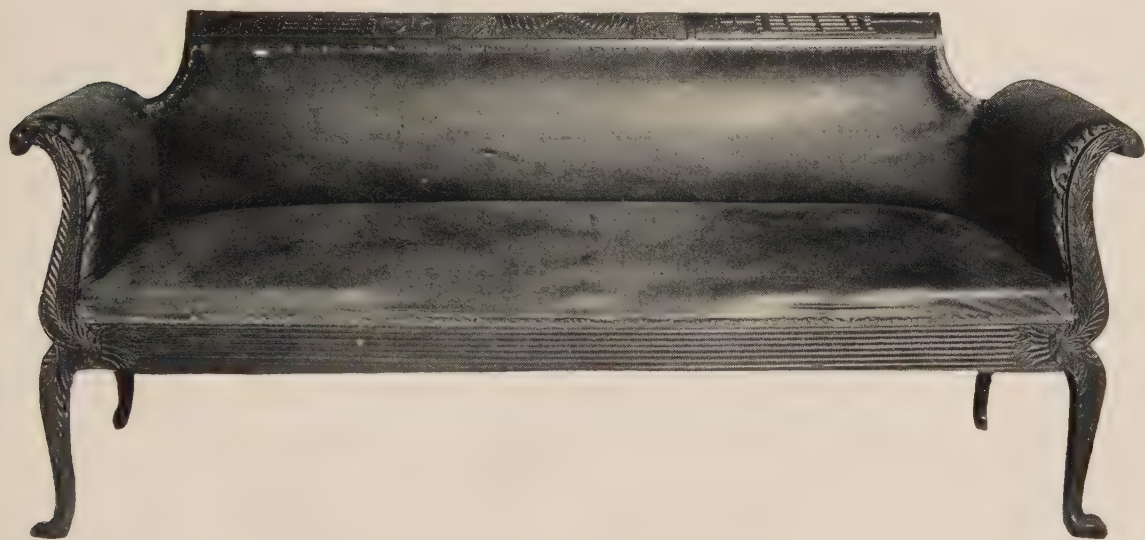


Figure CIV.  
Sofa, Phyfe style, 1800-10.

Figure CVI shows a couch by the Salem maker. (See Figures C and CIII.) The top of the back is carved in a design of grapes and leaves. On the arm and roll are carved cornucopias with fruits, flowers, and wheat. The front rail of the seat is carved in a leaf design, the legs are turned and gadrooned. The entire surface back of the cameo carving is stippled, as in the other pieces made by this cabinet-maker.

Figure CVII shows an Empire sofa. The centre of the back is supported by eagle heads. The arms are shaped in Flemish scrolls, the surfaces carved in an acanthus-leaf design, and the legs are eagle heads with wings extending under the seat rail. The last two sofas are the property of Mr. G. A. Cluett.



Figure CV.

Sofa, Phyfe style, 1800-10.

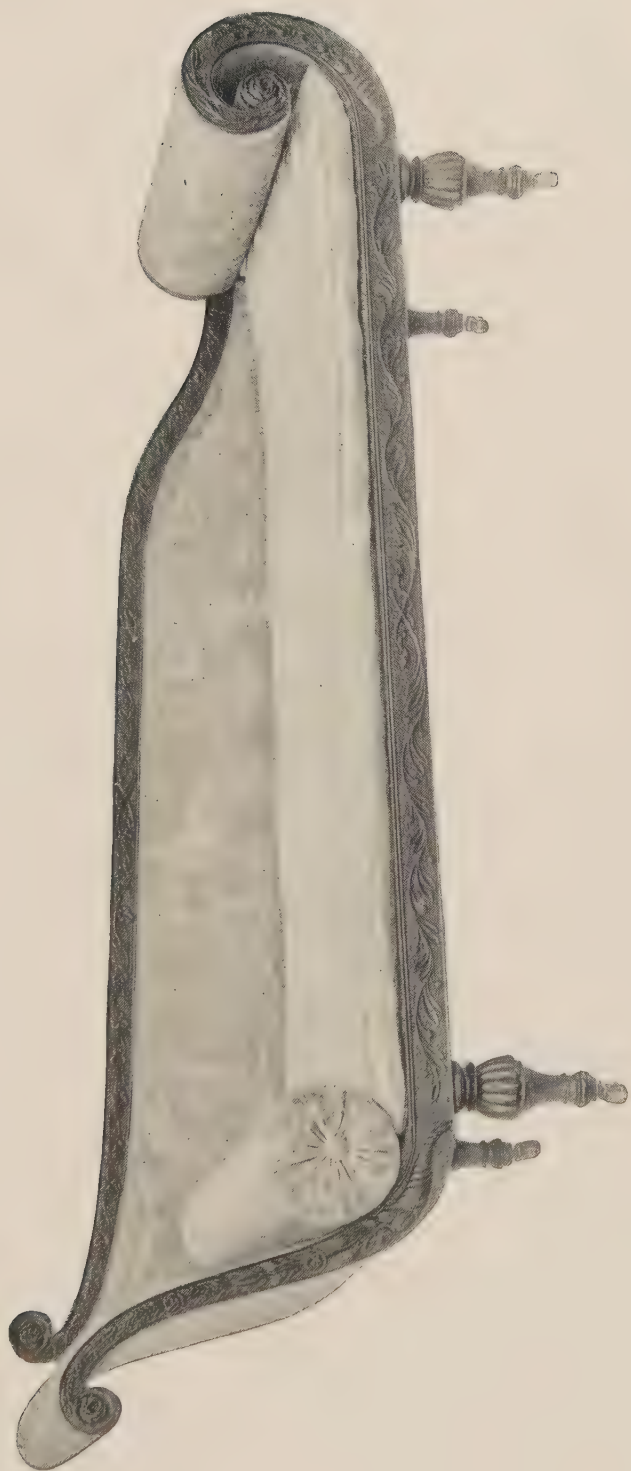


Figure CVI.  
Couch, Sheraton style, about 1810.



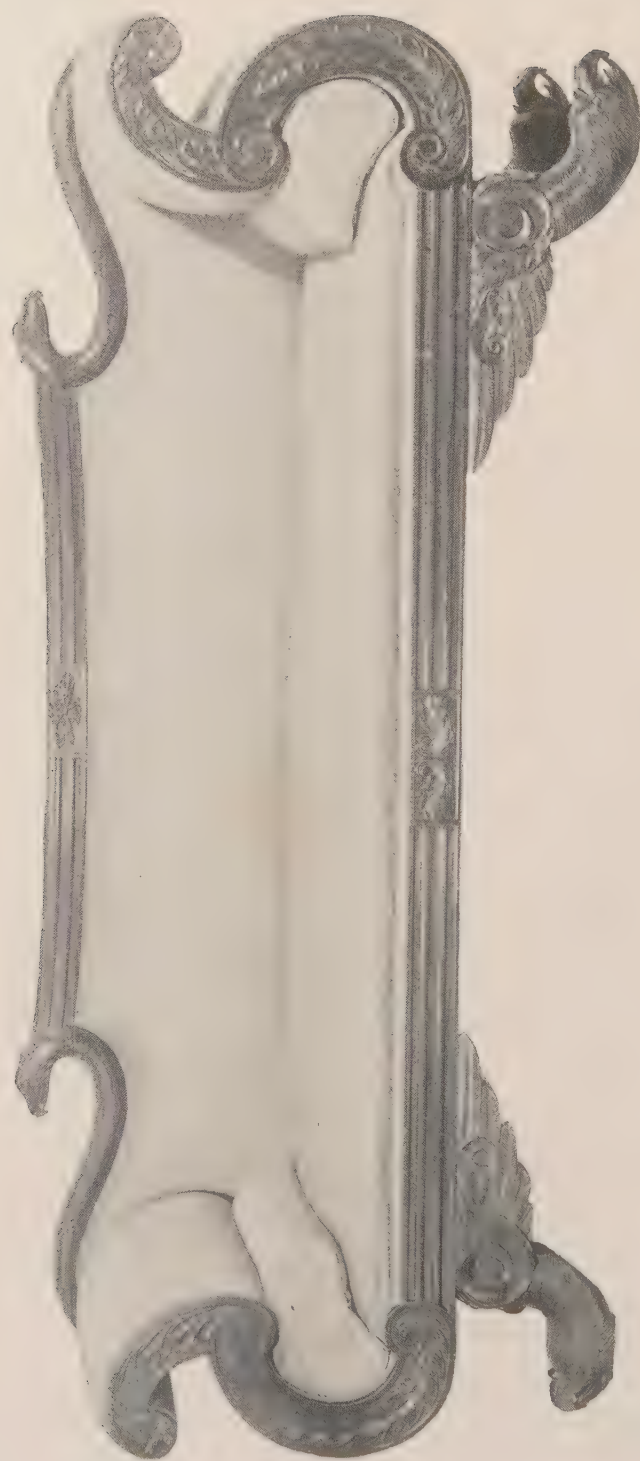


Figure CVII.  
Sofa, Empire style, 1810-20.

## TABLES

Figure CVIII shows a very rare form of wainscot table, the property of Mrs. John I. Blair. It appears to be made of American oak. The shape of the frame is a half octagon, as is also the platform below. The top is oval, folding over similar to a card-table, and the leaf when open is supported by a gate leg similar to that on a gate-leg table. There are four bulbous turned columns supporting the top, similar to those found on court cupboards. The flat surfaces have on them applied bosses and split spindles, and the piece stands on ball feet.



Figure CVIII.

Oak Wainscot Table, 1650-75.

Figure CIX shows a gate-leg table, the property of Mr. Francis P. Garvan. It differs from any which the writer knows in that the legs upholding the leaves do not swing but slide in and out on the track which appears through the centre.

A small folding table, the property of the writer, is shown in Figure CX. It is 33 inches long, and when closed only 6 inches wide. The turnings are small and the feet are lunette-shaped. There are apparently four types of this table, Figure 689, where the base has a central piece of flat wood instead of turning, the

legs swinging from the sides instead of the centre; Figure 690, differing only in that the gates are not turned—they are sometimes plain as those shown or moulded; Figure 691, where the centre section is turned and the gates swing from the centre and when closed are in a plane with the stationary legs, the outer legs supported on flat or moulded wooden slabs; and the fourth kind, that shown in this figure.

Figure CXI shows a turned table the frame of which is entirely of American oak. The top is of pine. The stretchers and legs are sausage-turned and painted black. The drawer is on side runners. The front and back stretchers are set high, showing the table was intended to sit at and to stand away from the wall.

Another oak-turned table is shown in Figure CXII. The frame is also of oak, and on the drawer is a carved lunette design. The front stretcher is set high, but the rear one is low, the same height on the legs as the side stretcher. This would indicate that it was intended to stand against the wall.

An interesting little tea-table, the earliest the writer has seen, is shown in Figure CXIII. The frame is  $20\frac{1}{2}$  inches wide and  $17\frac{3}{4}$  inches deep, and the top, which has an edge, has a wide overhang. It is made of pine throughout. There are three little drawers, and the skirt is cut in semicircles. The legs are turned in an unusual pattern. The handles are original.

Figure CXV shows a mahogany dining-table, Chippendale style. The four legs on the frame are stationary, and two legs on each side swing out to hold the leaves. There is a drawer at either end, and the lower edge on each side is carved in a gadroon pattern. On each side of the frame and on the edge above each leg is a small bead carving. The knees are carved in an acanthus-leaf design and terminate in ball-and-claw feet. The last four tables are in the writer's collection.

A mahogany tripod-table is shown in Figure CXIV. The pedestal is well proportioned with fluted columns and a bead. On the top of the legs are acanthus-leaf carving with a pendent flower, a type found south of Philadelphia. The top has a moulded edge cut from the solid.

A pair of card-tables, the property of Mr. Israel Sack, are shown in Figure CXVI. The frame is swelled in front with a long cyma curve on each side. There are three handsome satin-wood panels on the front and one on each side, and over each of the front legs the rectangle is outlined in light and dark inlay. The legs are straight, but taper suddenly below the inlay band near the bottom.

One of another pair of card-tables, the property of Mr. G. A. Cluett, is shown in Figure CXVII. The front of the frame is oval with three oval panels between the legs, separated by an inlaid rosette. On the legs are inlaid pendent flowers, and on the top is inlaid half of an oval rosette.





Figure CIX.  
Gate-Leg Table, about 1700.



Figure CX.  
Folding-Table, 1675-1700.



Figure CXI.  
Turned Table, 1675-1700.



Figure CXII.  
Turned Table, 1675-1700.



Figure CXIII.  
Tea-Table, about 1700.



Figure CXIV.  
Tripod-Table, 1760-70.



Figure CXVIII shows a very charming side-table of the Sheraton period, the property of Mr. Cluett. The front is cut in a slight serpentine and the sides in a cyma curve. The panels are mahogany, bordered with satin-wood. The legs are reeded, with acanthus-leaf capitals. There are slender stretchers between the legs, curved inward, with a small platform between the front and rear stretchers.

Figure CXIX shows a card-table, the property of Mrs. Miles White, made by Robert Fisher, of Baltimore. (See note of this cabinet-maker under Figure XCI.) The painting is quite brilliant and well preserved. In the centre is an oc-



Figure CXV.

Dining-Table, Chippendale style, 1760-70.

tagon panel with a tall building painted in the centre. The octagon panels on the side have painted in them musical instruments. The rectangular panels are the same as on the chair, and a similar border is about the edges of the top, which is shaped as the frame, concave in the centre and a large cyma on each side. There are painted lines down the legs to resemble reeding.

A charming small oval table is shown in Figure CXX, the property of Mr. G. A. Cluett. There is one drawer, and a narrow band of holly inlay makes oval panels. There is a satin-wood panel over each leg, and the legs have lines of holly and a band of the same wood near the bottom.

A sofa-table in the style of Phyfe, also the property of Mr. Cluett, is shown in Figure CXXI. At the two ends are lyres, and the feet are carved with acanthus leaves and reeded. A double-reeded and turned stretcher connects the two ends.

A very good example of a Phyfe table is shown in Figure CXXII, the property

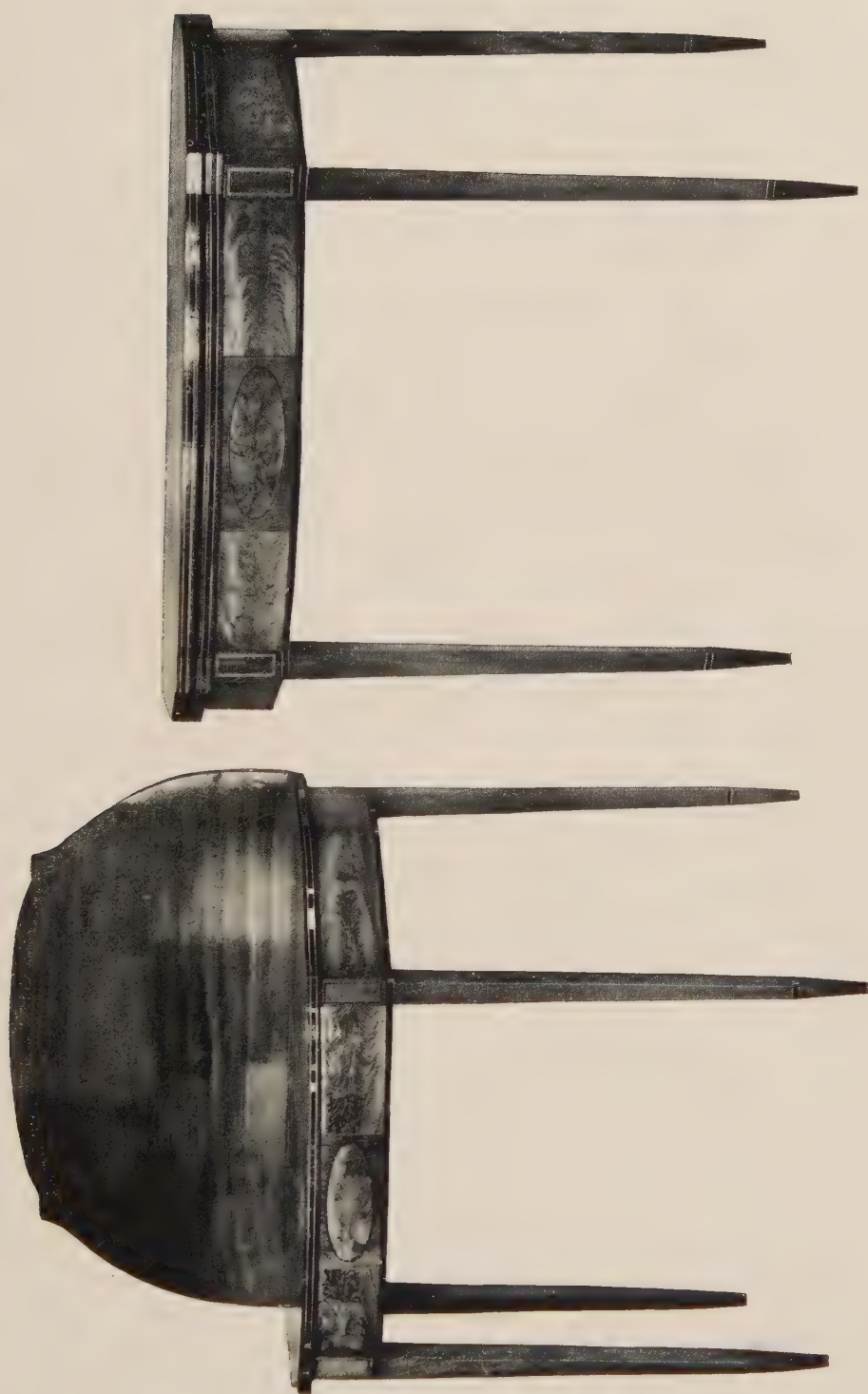


Figure CXVI.  
Pair of Card-Tables, 1790-1800.

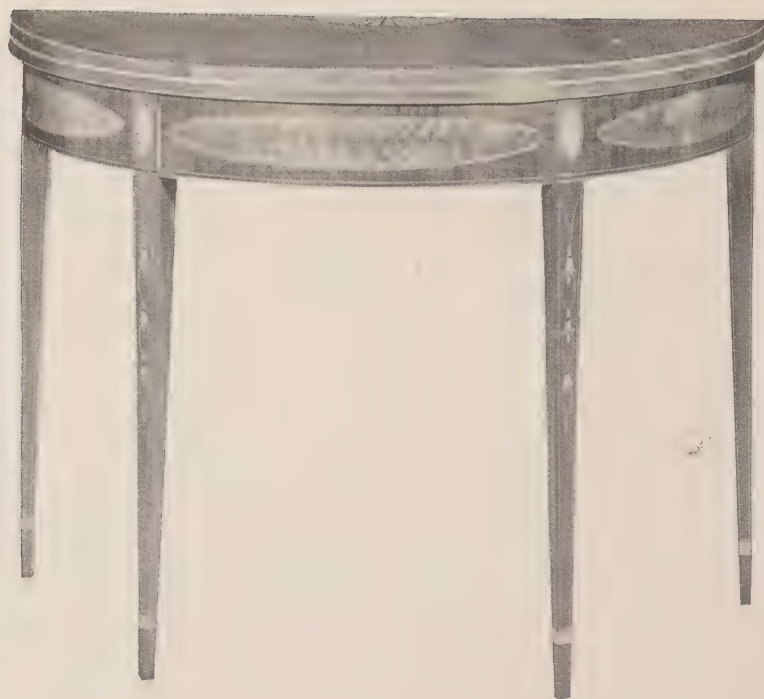


Figure CXVII.  
Card-Table, 1790-1800.



Figure CXVIII.  
Side-Table, about 1790.



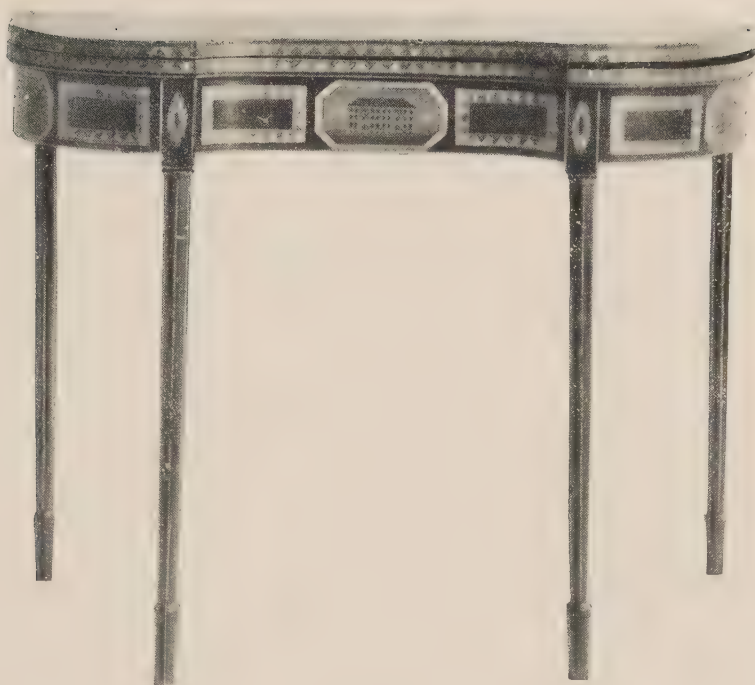


Figure CXIX.  
Painted Card-Table, 1800-10.

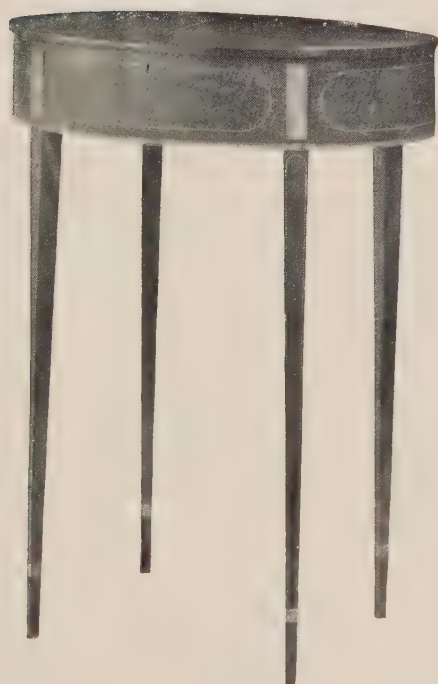


Figure CXX.  
Oval Stand, 1790-1800.

of Mr. Charles W. Lyon. There are four small columns in an acanthus-leaf design and a carved pineapple at the centre. The section between the legs is carved



Figure CXXI.

Sofa-Table, Phyfe style, 1800-10.



Figure CXXII.

Phyfe Table, 1800-10.

in a drapery design. The legs are long cyma curves with a fern-leaf design carved on the upper surface, and terminate in lions' feet.

## BEDSTEADS

A type of bedstead which the writer has found only in southwestern Connecticut is shown in Figure CXXIII. The four posts are alike, each octagon in



Figure CXXIII.  
Bedstead, 1725-50.

shape with fluting on each surface, and the feet are moulded. The hangings, though modern, are a copy of those used prior to 1750.

Figure CXXIV shows a bedstead all four legs of which are cabriole, terminating in Dutch feet. The posts are round. The inner edges of the rails are cut away and the pegs to hold the cording are inserted, making the tops flush with the rails.



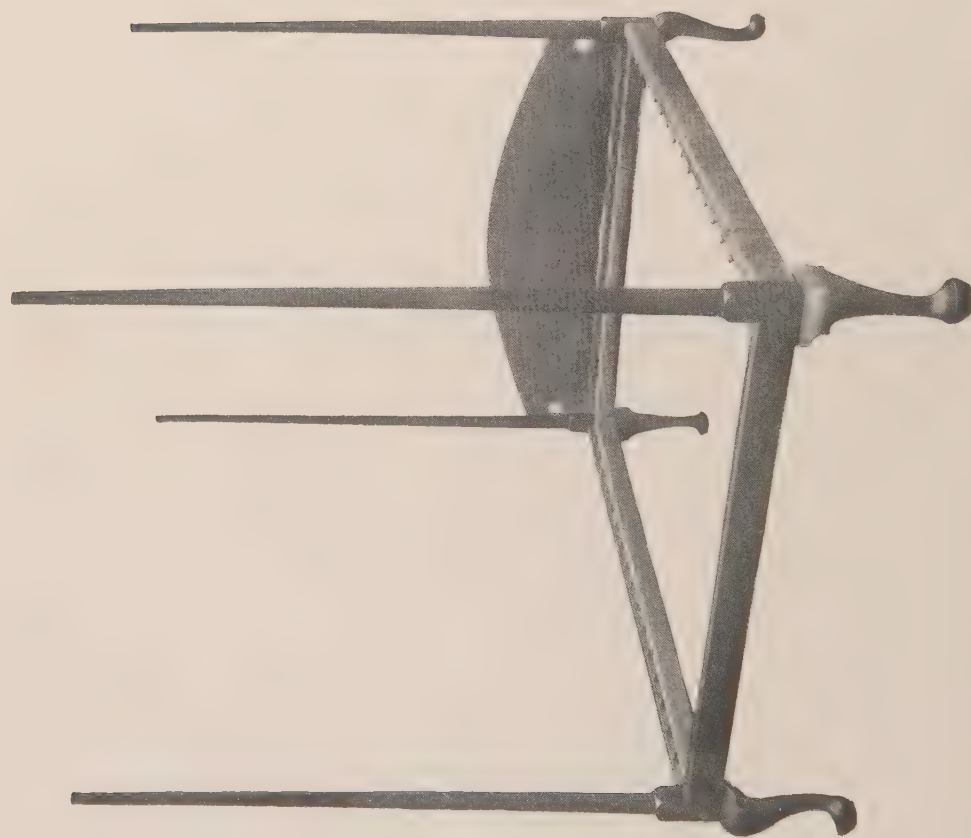


Figure CXXIV.

Bedstead with Cabriole Legs, 1725-50.

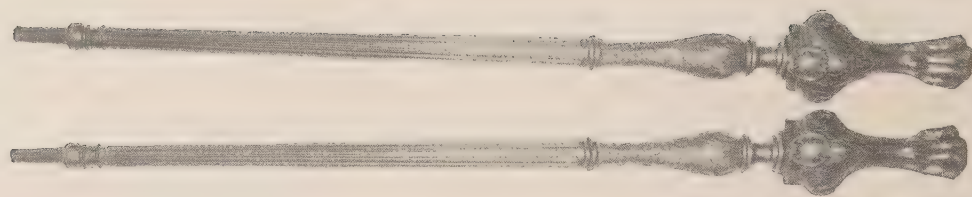


Figure CXXV.

Bedposts, 1760-70.

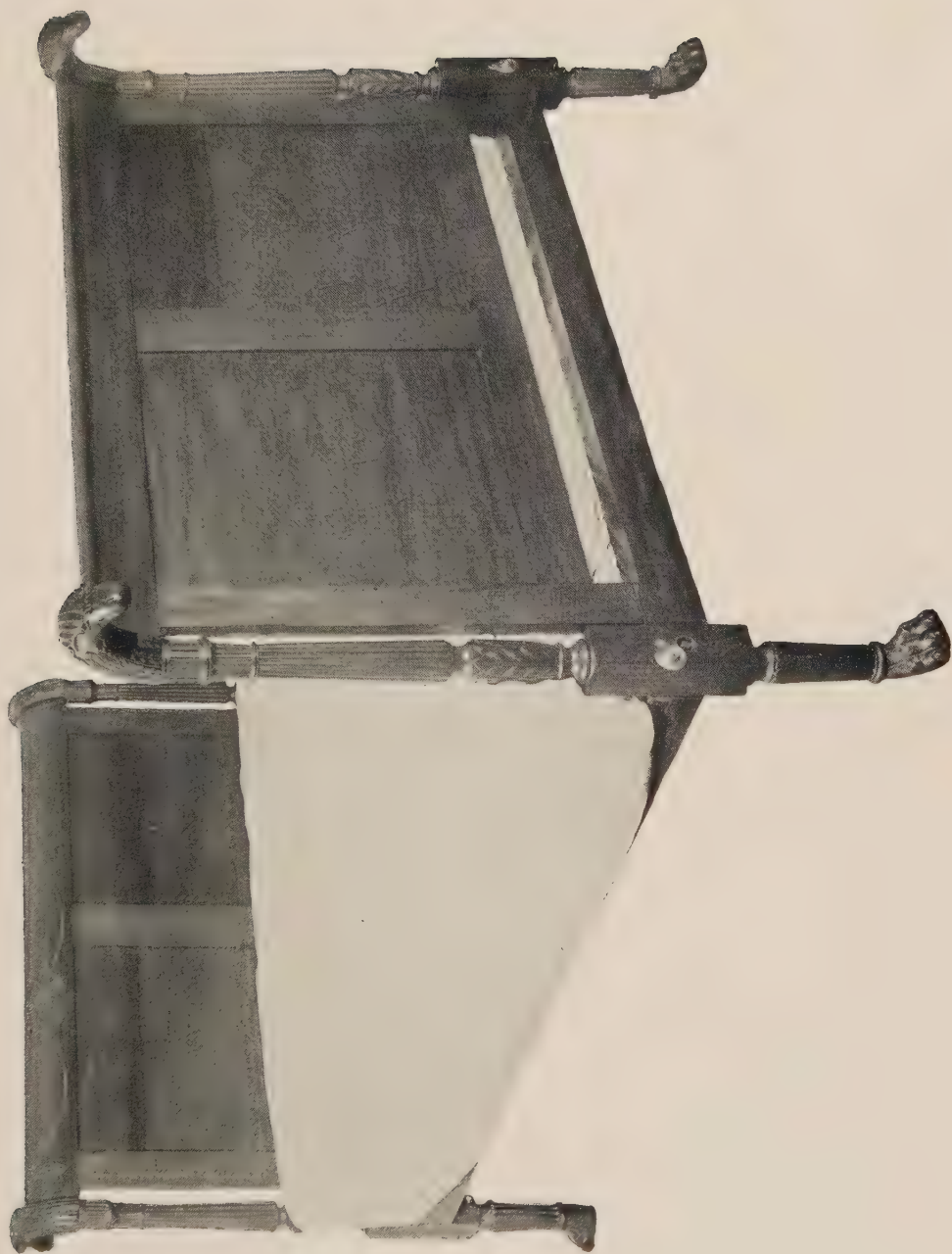


Figure CXXVI.

Phyfe Style Bedstead, 1800-10.

A beautiful pair of foot bedposts are shown in Figure CXXV. The posts are fluted to the bulb turning, which is carved in well-executed acanthus-leaf pattern. The legs are cabriole with a cartouche at the centre of each and acanthus-leaf carving. The feet are animal feet on claws. The head-posts for the bed would have been plain and rounded.

An interesting bedstead in Phyfe style, the property of Mr. G. A. Cluett, is shown in Figure CXXVI. The head and foot boards are high and rounded. Upon the roll is carved drapery and tassels. The columns terminate at the top in eagle heads and are reeded with acanthus-leaf carving at the base. The legs are reeded and terminate each in an animal's claw.

### CLOCKS

It has been the purpose of the writer to treat clocks more from the standpoint of furniture than as timepieces. It is to be hoped that some day an adequate book on American clocks will be written.

Figure CXXVII shows a tall clock, the property of the Brooklyn Museum. On the plate is engraved "W. Claggett, Newport." For a discussion of this maker and other examples of his work, see chapter on clocks in this volume.

Claggett was probably the best colonial clockmaker. His dials are all well executed and the works are of the highest order. He seems to have spelled his name in several different ways, sometimes with one g and one t.

The case has the cornice and mouldings used by Goddard, and the finials have the carving on the urns found on his work.

A rare form of clock is shown in Figure CXXVIII, the property of the writer. It is just five feet high. On the dial is engraved "Tho Claget Newport." Thomas was a brother of William and worked at Newport. Only one other clock by Thomas Claget of this size is known, and that is owned by the Metropolitan Museum. The dial is in early form, the spandrels of the earliest period, and there is a little band of engraving edging the dial. The case was apparently made by Goddard, as it bears many of his characteristics. It was probably made about 1745.

A maple tall clock, the property of Mr. Charles W. Lyon, is shown in Figure CXXIX. The maker is Hosmer, Hartford. The case is unusually fine. The cresting is not only on the front but on both sides and is in the form found on mirrors. The finials are tipped with ivory. The slender columns have a twist carving; a rosette and a star are carved on the door of the lower part. The dial has the moon phases. The spandrels are scrolls and differ from any the writer has seen, and the minute dial is especially charming.





Figure CXXVII.  
Tall Clock by Claggett,  
about 1745.



Figure CXXVIII.  
Miniature Tall Clock by Tho  
Claget, about 1745.



Figure CXXIX.  
Tall Clock by Hosmer,  
about 1790.



Figure CXXX.  
Tall Clock by Whiting,  
1790-1800.

Figure CXXX shows a clock with painted dial, the property of Mr. G. A. Cluett. The maker is Whiting, Winchester. On the bonnet are inlaid sprays of flowers, and across the front of the case is inlaid an entwined lunette design.

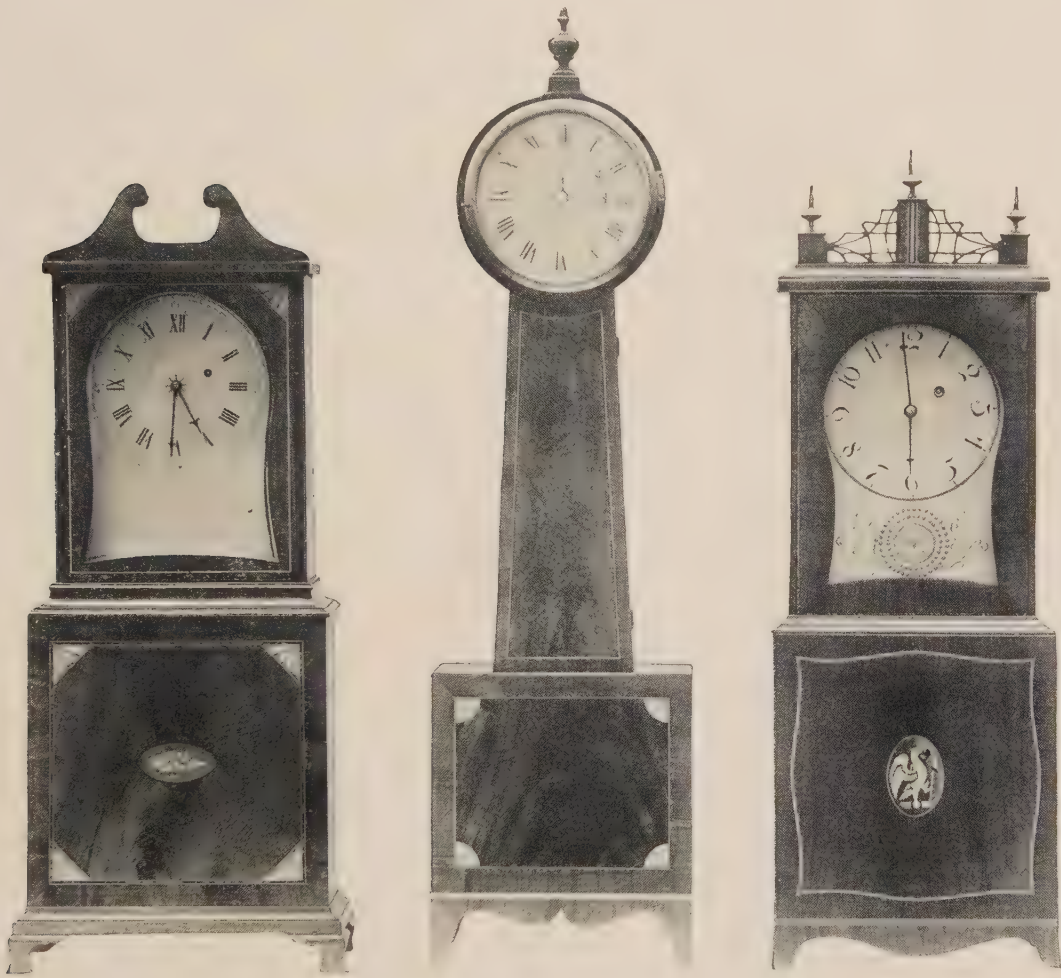


Figure CXXXI.

Three A. Willard Bracket Clocks, 1800-10.

The quarter-columns are reeded, and below are pendent flowers. At the centre of the door is a large eagle inlaid.

Three Aaron Willard clocks are shown in Figure CXXXI, the property of Mr. Cluett. The outer ones are bracket clocks, without strike. The cases are inlaid and in the centre of the third is an eagle holding a liberty cap on a staff. At the centre is a bracket clock in the banjo form.

Three banjo clocks, also the property of Mr. Cluett, are shown in Figure CXXXII. The first two are by Aaron Willard and the third is by Simon Willard.



It is interesting to compare how closely Aaron followed his father's designs. The second clock has a strike, the bell being on top surmounted by a brass eagle.

Figure CXXXIII shows a modification of the banjo clock, the property of Mr. Philip L. Spalding. The maker is Aaron Willard. The dial is diamond-shaped.



Figure CXXXII.  
Three Banjo Clocks, 1800-10.

Above is painted a United States coat of arms, and at the other corners are scrolls. There is a band of reeding on the finial bracket and again below the dial.

Figure CXXXIV shows a Curtis clock, the property of Mr. G. A. Cluett. It is in every respect the same as the Curtis clocks shown in Figures 859 and 860, except the painted picture on the lower dial. On this clock the subject is stated

to be "Venus Resigning Cupid to Calypso." The upper dial is painted in a beautiful shade of blue.

Figure CXXXV shows two clocks, the property of Mr. Philip L. Spalding. They are in a rare form known as Eddystone Lighthouse clocks. They are said



Figure CXXXIII.  
Banjo Clock, A. Willard,  
1800-10.



Figure CXXXIV.  
Curtis Clock,  
1800-20.

not to have been a success, and only a few were made. The clocks run with weights, and because the fall is short the weights were made heavy and more teeth and leaves on the pinions were added, and the strain was so great that the works quickly wore out. They are all made with a glass bell to fit over the works. The two clocks are much alike, differing only in slight details. On the dial of the

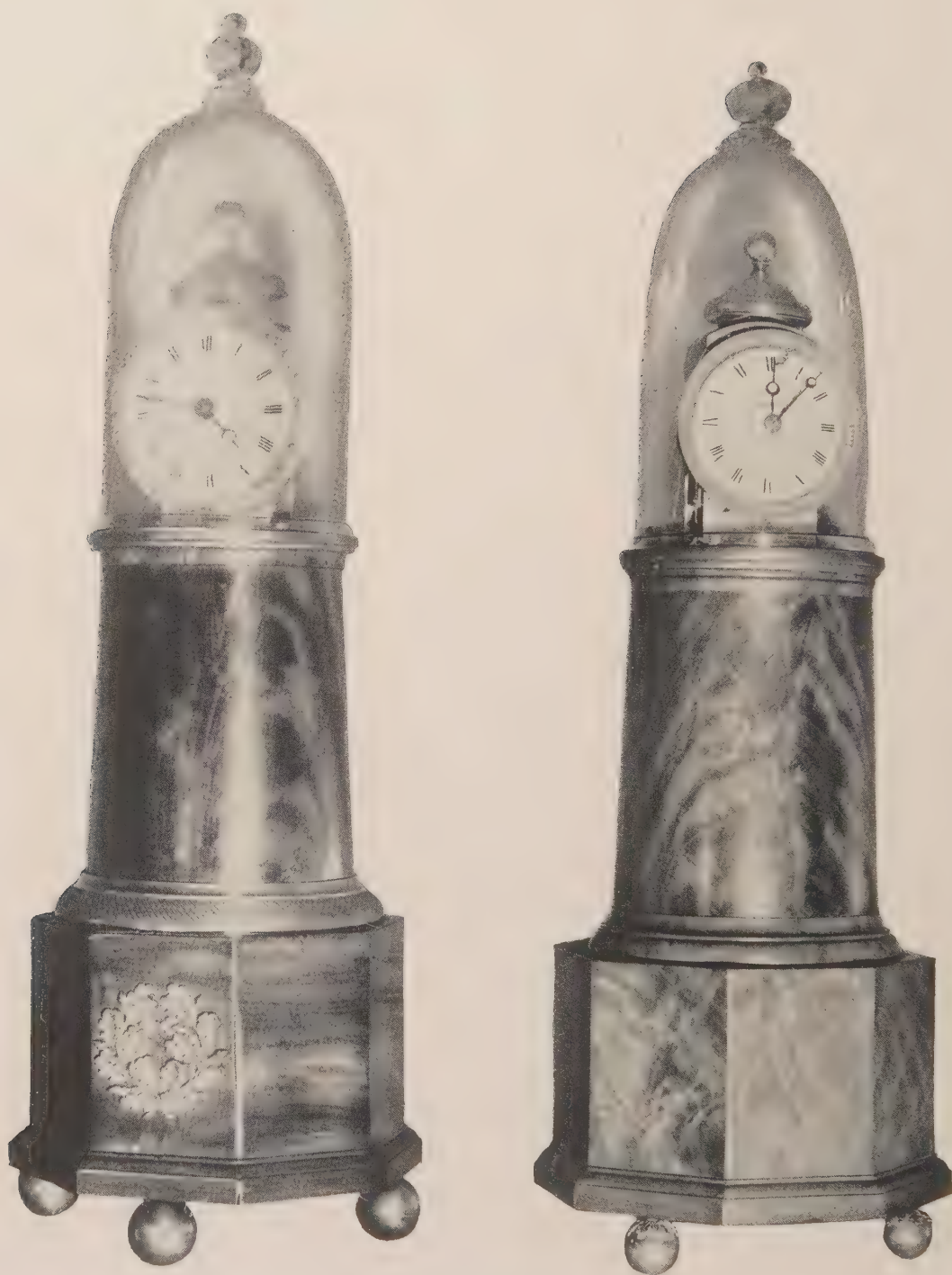


Figure CXXXV.  
Two Willard Eddystone Lighthouse Clocks, 1810-20.



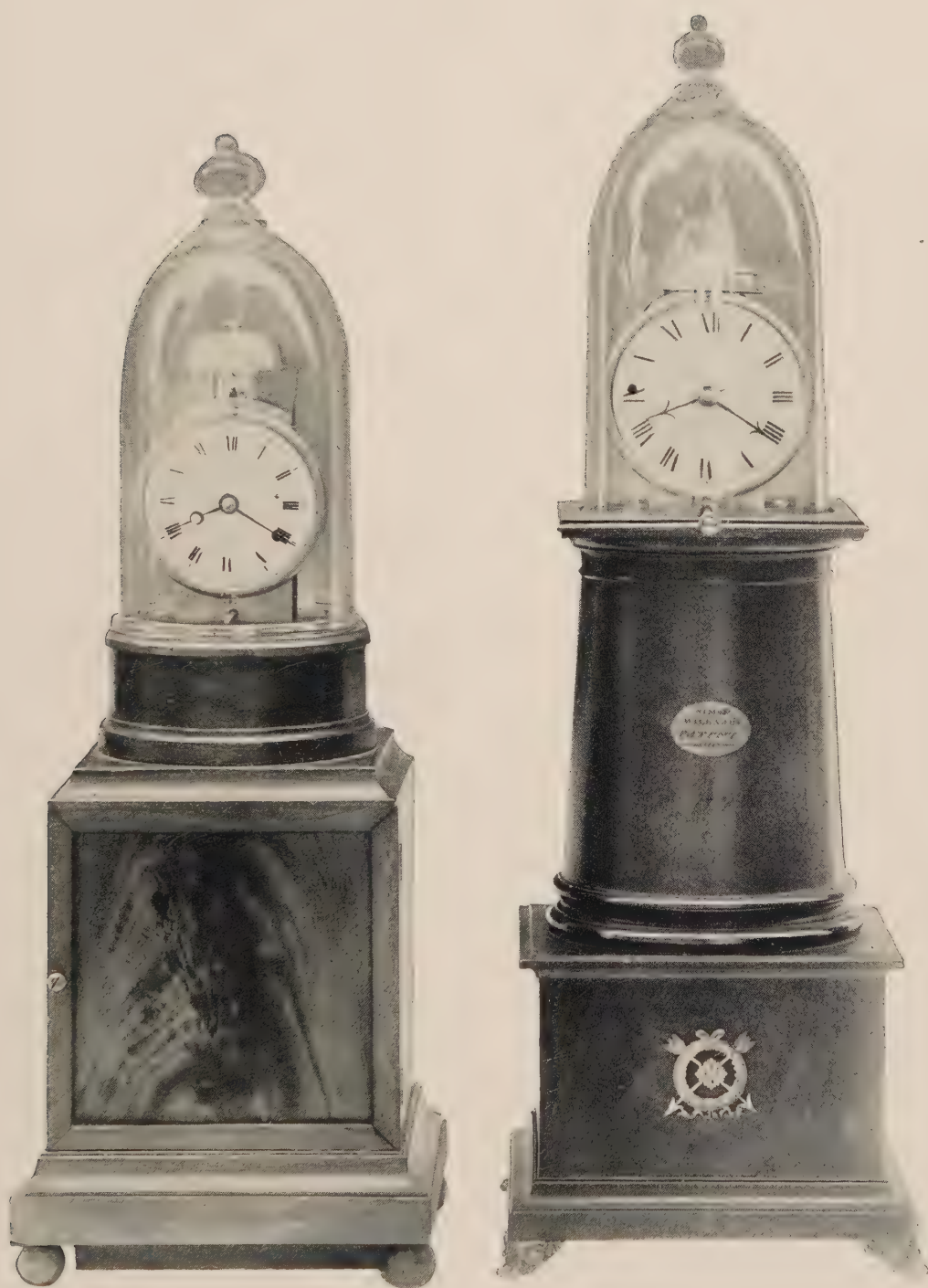


Figure CXXXVI.  
Two Willard Eddystone Lighthouse Clocks, 1810-20.

first is painted "Simon Willard Patent" and on the other "Simon Willard & Son Patent."

Two other lighthouse clocks are shown in Figure CXXXVI, the property of Mr. G. A. Cluett. The first one has a very short fall and a square base and has painted on the dial "Simon Willard & Son Patent." The other, which is taller, has a square base, and on the case is "Simon Willard Patent."

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